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An Appreciation.

Laurence Gilman, so keen in his appreciation of contemporary music and composers, says in his interesting book, "Edward MacDowell,"

"His method of harmonic manipulation is ingenious and pliable. An over-insistence upon certain formulas—eloquent and vital in themselves—has been charged against it, and the acquisition is not entirely without foundation. MacDowell is exceedingly fond of seventh and ninth chords, and of suspensions of the chord of the diminished seventh. There is scarcely a page throughout his latter work in which one does not encounter these effects in but slightly varied form. There is no doubt, however, that it is in his adroit and copious use of such combinations that one must ascribe the continual richness of his harmonic texture. I can think of no other composer save Wagner whose chord progressions are so opulently colored. His tonal web is always densely woven. He avoids thinness as he avoids the banal phrase and futile decoration. In addition to the pliancy of his chord combinations as such, his evident polyphonic tendency is responsible for much of the solidity of his tonal fabric. His pages, particularly in the more recent works, are studied with examples of felicitous and delectable counterpoint, aesthetically significant and of the most elastic and untrammelled contrivance.

"Always he is the essential poet, the clairvoyant impressionist, sealing with life in its large and profound as well as its intimate aspects, limning tenderly yet with a controlling and serene philosophy, such phases of the visible and human worlds as touch and quicken his imagination. His chief claim to perpetuity is, I think it will be found, that he has awakened in music that sense of the invisible, the hidden wonder and enchantment behind the manifest presence of the world, which it is the signal privilege of the Celtic imagination to discover and enforce. He has evoked the incalculable spell, has opened the door into a new and shining world. That, I believe, is what is essential and individual in his art—the disclosure of an immemorial magic in familiar things."

Following is a complete list of his published compositions, with and without opus numbers:

Works With Opus Numbers.

- Op. 9—Two old songs.
- Op. 10—First modern suite for pianoforte.
- Op. 11 and 12—Album of five songs.
- Op. 13—Prelude and fugue for pianoforte.
- Op. 14—Second modern suite for pianoforte.
- Op. 15—First concerto, in A minor, for pianoforte and orchestra.
- Op. 16—Serenata for pianoforte.
- Op. 17—Two fantastic pieces for concert use, for pianoforte.
- Op. 18—Barcarole in F and humoresque in A, for pianoforte.
- Op. 19—Wald-Idyllen, for pianoforte.
- Op. 20—Three pieces for pianoforte, four hands.
- Op. 21—Moon pictures, after H. C. Andersen, four pianoforte, four hands.
- Op. 22—"Hamlet and Ophelia," two poems for pianoforte and orchestra.
- Op. 23—Second concerto in D minor, for pianoforte and orchestra.
- Op. 24—Four compositions for pianoforte.
- Op. 25—"Lancelot and Elaine," symphonic poem for orchestra.
- Op. 26—"From an Old Garden," six songs.
- Op. 27—Three songs for male chorus.
- Op. 28—Six idylls, after Goethe, for pianoforte.
- Op. 29—"Lamia," third symphonic poem for orchestra.
- Op. 30—"The Saracens" and "Lovely Alda," two fragments from the "Song of Roland," for orchestra.
- Op. 31—Six poems, after Heine, for the pianoforte.
- Op. 32—Four little poems, for pianoforte.
- Op. 33—Three songs.
- Op. 34—Two songs.
- Op. 35—Romance, for violoncello, with orchestral accompaniment.
- Op. 36—Etude de concert, for pianoforte.
- Op. 37—"Les Orientales," three pieces, for pianoforte.
- Op. 38—"Marionettes," six little pieces, for the pianoforte.
- Op. 39—Twelve studies for the pianoforte.
- Op. 40—Six love songs.
- Op. 41—Two songs for male chorus.

- Op. 42—Suite No. 1, for orchestra.
- Op. 43—Two Northern songs, for mixed chorus.
- Op. 44—Barcarole, song, for mixed chorus.
- Op. 45—Sonata tragica (November 1), for pianoforte.
- Op. 46—Twelve virtuosic studies, for the pianoforte.
- Op. 47—Eight songs.
- Op. 48—Second ("Indian") suite, for orchestra.
- Op. 49—Some dances published in a Boston collection.
- Op. 50—Second sonata, "Eroica," for pianoforte.
- Op. 51—"Woodland Sketches," for pianoforte.
- Op. 52—Three choruses, for male voices.
- Op. 53—Two choruses, for male voices.
- Op. 54—Two choruses, for male voices.
- Op. 55—"Sea Pieces," for pianoforte.
- Op. 56—Three songs.
- Op. 57—Third sonata, "Norse," for pianoforte.
- Op. 58—Three songs.
- Op. 59—Fourth sonata, "Keltic," for pianoforte.
- Op. 60—Three songs.
- Op. 61—"Birds' Tales," for pianoforte.
- Op. 62—"New England Idylls," for pianoforte.

Works Without Opus Numbers.

Two songs from the "Thirteenth Century," for male chorus.

Six little pieces, after sketches by J. S. Bach, for pianoforte.

Technical exercises for the pianoforte (two books).

Columbia College songs.

Many transcriptions of old Clavecin music.

WHY WE SHOULD SUPPORT AMERICAN MUSIC.

THE Atlantic Monthly for February contains a significant article entitled "Society and American Music," by Arthur Farwell. After noting that "there is an extraordinary and ever-increasing creative impulse in American musical art," and that "we now place our feet on the threshold of an era, striking high above the international average," Mr. Farwell observes:

"The time was when we had nowhere to look but to Europe for our musical art. We accepted European music as a starting point as naturally as we accepted European civilization generally as the starting point for ours. The love of our forefathers for the European lands of their birth but foreshadowed the depth of our love for America; and their love for the great old-world masterworks, a passion which we inherit, is the measure of the intensity of the love which we shall one day bear to our own masterworks. The eastern ports of entry, especially Boston and New York, became the authoritative centres of European music, and therefore, at that time, of all music, in the United States. There the great symphonies and operas could be heard. About this serious work for musical progress grew up a life of musical fashion, a reflex of the life of society, in which while it served indeed to support the performance of the master-works, fostered also many European developments of lesser significance. In this life the appearance of a great European artist would rival in glamor the visit of an Athenian to a Grecian province. Coming from the source of all music, his authority would be nothing less than apostolic."

To-day the true interests of musical development in America have nothing to do with the fashionable musical life of our great cities. The managers of musical enterprises care nothing for our national artistic development; their one concern is to keep secure the patronage of society. The general condition of affairs in the eastern cities is nothing less than disastrous, and the cue for the social musical life of the entire United States. As it is in New York, so it is in Butte, Montana, or Pueblo, Colorado. Sane, beautiful, advanced musical art may be growing up about these western cities and towns, but it has not been the occasion of the social musical flurry of the great metropolis, and the music has been Salomonic or something by Debussy. I learned recently that the more modern French music is being sold west of the Mississippi than east of it.

"First and last, many American compositions come to performance on American programs. Society has always sanctioned the trivial American work as a foil to the serious European; but never the more insignificant American work for its own sake. Composers and their friends are able to force hearings here and there, so that the composer will not be wholly without knowledge of the effect of his work upon an audience, or for that matter, upon himself, to a certain extent necessary things, for only in practice can art and the art-nature grow. Again, certain obviously good and appealing works, not quickly found their way into public favor, and are safe for an artist to use. But this insistent fact remains—that upon our concert and recital programs generally those works which best represent the brains and ideals of our American composers to-day are conspicuous by their absence. The army of persons whose fortune, or whose very sustenance, is assured by the maintenance of our exclusively European musical system is kept busy explaining to society that if Americans could produce sufficiently good music artists would place it upon their programs. This explanation may satisfy the unthinking, but it can no longer satisfy those who see that since the artist will not be paid for performing American compositions requiring real study and work, he cannot afford to stop to master the compositions which he is prompted by admiration of the composition or friendship for the composer. If society, to-day, should turn and support liberally the production of works by our own composers, if it should, by some whimsical turn of the wheel, announce that it would not support foreign and native artists unless they would give us a good share of the works of our own composers, we would witness a zeal in the world-wide study of American music that would startle the nation. Moreover, we would be no less startled by the intense and varied interest, the high poetic work, and the magnitude of the achievement of American composers."

If the composer has too much spirit, too great a devotion to his country's growth in musical art, to accept a pittance for his teaching and neglect for his and his brother's art, what shall he do in this situation? At first one is tempted to suggest that he should turn and support liberally the production of works by our own composers, if it should, by some whimsical turn of the wheel, announce that it would not support foreign and native artists unless they would give us a good share of the works of our own composers, we would witness a zeal in the world-wide study of American music that would startle the nation. Moreover, we would be no less startled by the intense and varied interest, the high poetic work, and the magnitude of the achievement of American composers."

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BACH AT THE ORGAN.

"WHEN distinguished players asked Bach to play the organ, he generally chose a subject and proceeded to treat it in every shape and form, sometimes playing for an hour without an interruption. He first took the theme as a prelude and a fugue on the foundation notes of the great organ. Then he enjoyed varying his steps in a series of episodes composed of two, three or four parts. Then came a chorale, the melody of which was interpreted by fragments of the original subject. He concluded with a fugue on the full organ, in which he treated the theme alone or in conjunction with a number of counter themes grafted upon the original motive."

"When trying a new instrument, he began by pulling out all the stops and playing the great organ with all its combined tones. Then he proceeded to play the organ as he used to say. Then he proceeded to make a minute examination of all of its parts. When he had completed, he would give full vent to his feelings. It was then he really showed himself to be the prince of virtuosos upon the organ."—C. M. Widor.

HAPPINESS IN TEACHING.

BY JAMES FRANCIS COOKE.

"If you make the children happy now, you make them happy twenty years hence by the memory of it."—Sidney Smith.

There can be little wonder that Sidney Smith, brilliant and tremendous wit and genial, loving and loved, met with such great personal popularity when he became a London preacher. Happiness is the greatest magnet in the world and Sidney Smith was always happy. The people of the great English metropolis flocked to hear him, and his little church being too small he was obliged to preach through the pen and the printing press to reach so vast and eager an audience. Nor is his preaching done, to-day throughout the world the influence of Sidney Smith is still potent. His was a message of love, and life, and hope, but he never uttered anything more beautiful than the homely aphorism: "If you make the children happy now, you make them happy twenty years hence by the memory of it."

What better motto could the young teacher take? It embodies one of the great secrets of practical pedagogy.

Bitterness, sourness, taciturnity and exaggerated severity have no place in real education. The great teachers of the world have for the most part been men and women of gentleness, kindness, helpfulness and sweet simplicity. Consider Pestalozzi, Froebel, Emerson, Horace Mann, Comenius, and Confucius. The great Swiss educator died believing his work a failure, but his glorious success lived on because he taught that higher and better educational results could be obtained by making children happy than by making them miserable.

Happiness is the most direct road to interest and concentration, those foundation stones of every substantial pedagogical structure. In practical teaching happiness is partly a matter of personality, partly a matter of transient attitude of mind and partly physical condition.

The teacher who is unfortunate enough not to possess a happy disposition had better set about creating one at once. It is not a matter of degree; happy unless you are happy yourself. If you find that you have a disposition to be arbitrary, disagreeable or unpleasant toward your pupils, just remember that they are very probably right in thinking that leads not only to the degradation of educational ideals but likewise to the failure of your business plans, as well as to a state of miserable personal discomfort. A great business firm recently advertised for an employee to take a responsible and lucrative position. The advertisement read in part: "We want a man who can hustle and smile." The great world of business is now recognizing the commercial value of happiness, of optimism, of good nature.

It is possible for the most good natured teacher to have occasional spells of depression, anger or hate. Then it is that the teacher must rise within himself and verily steer himself into a sweeter and clearer mental channel. For every fee a teacher receives he creates an obligation to discharge. That obligation is to give the best kind of a lesson it is possible for him to give. This means preparation for each lesson. If the mind is not in the proper condition to render the best educational service, it must be made so. If it is contaminated with meanness, ugliness, malice or unrest, it must be purified precisely as a surgeon mokes his hands and instruments aseptic before performing an operation. Can this be done? Yes, and with consummate ease and pleasure. In many years of practical teaching the writer has found it a most delightful safeguard against fatigue and mental prostration.

It is difficult to be happy and good natured unless you are physically well, and negatively it is almost impossible for any one disturbed by an unhappy disposition to do the exhaustive work of teaching and remain in good health. The teacher should leave nothing undone that will contribute to good health and do nothing that will injure good health, for good health generally means happiness, and happiness means larger, surer and more effective teaching. Happiness is confining, exacting, and often very exacting. It frequently leads to excessive nervousness. That unusual little book, "Power Through Repose," by Anna Payson Hall, should be in the library of every teacher, as it reveals one of the best known methods for securing mental and physical poise.

Cerny and List.

If you will read the letters of Franz List to Carl Cerny you will realize what Sidney Smith meant by his tersely expressed thought. Throughout his life List looked back to his student days with Cerny with a splendid devotion and affection. Every letter is a gem of wisdom and happiness.

A well-known American musician recently discussed with the editor his student days in Leipzig. He had had several teachers and among them was one who, through unusual severity and harshness, had made a particularly disagreeable impression. "He treated me as if I were in a reformatory or prison," said the musician, "and although I have forgotten almost everything he tried to teach me, I still remain the recollection of the rancor and hate of his character, which will always disgrace my memory of him." What a contemptible legacy for any man to leave to his pupils.

Now and then we hear of some noted teacher with a reputation for extreme harshness, even brutality. Kalkbrenner was said to have been such a teacher. Investigation, however, usually reveals that such teachers' reputations have been created by very different methods.

Do you remember your first music lessons? If your recollection is a pleasant one the lessons were no doubt profitable; if you look back to your first music instruction with a world of horror, it is probably almost worthless. One of the nightmares of my boyhood was a tall, gaunt, stern-looking woman, who came to our home twice weekly to give me musical instruction. Her forehead was very square, her mouth pressed together like a vise, her eyes bulging from her head with a hatred for mankind in general and small boys in particular. All of this was sustained by a pious sense of duty that made her even more trying at times. Her smiles made one shiver and her frigid "I hope that your practice has been better this week than last" made one wish that pianos had never been invented. Each lesson was a battle, and a reputation for being tough, but I soon found that this was based upon the fact that she believed it necessary to give frequent castigations with a long lead pencil. During the six months she reigned over me, I learned nothing but scales. No mention was made of musical notation and the only melodies I learned were those clandestinely extracted from the keyboard by my own inventiveness. Over the bony fingers and black chords of Africa, her thin fingers were led to run and run. No prisoner ever returned a tread-mill with more dread and hate. Yet, I loved to hear music and would run off to the public parks on the days when the bands played. One day the teacher came and I was not there. They searched the house and neighborhood, but it was not until a lusty youthful apprentice brought me to the supper table that I was forced to admit my truancy. My musical career was abandoned and an atrocious mechanical device which ground out good hymns by the yard was brought in to take its place.

Some years later the matter of musical instruction was again broached to me, but then I knew what music was and it took almost endless threats to get me to consent to go through the torture again. This time the teacher was a bright, young man, who, in a few lessons led me through the elementary mysteries of musical notation. She was very exact and very persistent. Moreover, she told me pretty stories and said funny things which made me laugh. I was very happy and I remembered almost everything she taught me and took great pains to hold my fingers as she wanted me to hold them. In a little while I discovered that the key to the matter was in the teacher's voice and harmony. The happy little teacher was my good fairy. The other was the witch. Once lost in the lovely tone-country I resolved to become a musician.

Making Music Interesting.

The famous days of military discipline applied to musical instruction along the former European continental lines have passed. Infinitely more successful results are now being achieved in the teaching of the simpler, gentler processes of love, kindness and happiness. Exactness does not mean severity, and our younger pupils are encouraged to receive a much more intimate knowledge of the tone-art through the study of the "Inventories" which may be made a pleasant diversion by the teacher who "knows how." If a young pupil hesitates to

play scales, it is generally the fault of a lack of good-natured effort and clever imagination upon the teacher's part.

The teacher of children should love the little ones with an affection that must be fostered as tenderly and faithfully as the child's after light of the stars of the Holy Sepulchre. Once this light of love has failed, the usefulness of the teacher has past. The writer once heard the head of a large New York conservatory confess that he had become so that he "Could not abide children of any age." At that time the school had hundreds of pupils and was very successful. Now it has practically gone out of existence save as a historical charter and an antiquated library. The light of love and happiness, the mysterious essence of educational success, had failed.

It is said that when Dr. Oliver Wendell Holmes entered one of the class-rooms at Harvard to give his lesson upon one of the most technical of all subjects in the study of medicine, his geniality, his fine affection for his fellow-man, his sweet disposition and his edgeless wit made him so welcome that a body of tired students would be immediately galvanized into an eager audience. A graduate of the Harvard medical school recently said: "I could never forget anything Dr. Holmes made clear to me; we loved him, and his teaching was ideal."

Among the many valuable bequests Dr. Holmes made to the Harvard Medical School, the greatest is his exquisite and ennobling little poem, "The Nativity," and the last verse of this splendid conception might well be the daily motto of all teachers who aspire to make their pupils happy.

"Build them more stately mansions, O my soul,
The earth's too full of poor men's souls;
Lieve thy low vantage post!
Lest each common-place shall be
Shut thee from the world, with a dome more vast,
Than their great kingdoms; and
Leaving thee outgrown shell
By life's unsetting sea!"

POOR PAY FOR MUSICIANS.

PARADOXICAL it is, but true, that Germany, the most musical of all countries, is far from being the paradise of musicians. As editors of the New York Post, after tabulating the meager earnings of many musicians in Germany, call attention to a radical remedy proposed by Paul Marpos in *Die Musik*. This writer points out that "two decades ago conductors like Hans Richter, Felix Mottl and Hermann Leber earned little more than the concertmasters at the royal opera houses in Vienna, Berlin and Dresden. Now they are paid from \$10,000 a year for his work at the opera in Munich alone. The honorarium of the leading singers has also gone up very much, owing, largely, to foreign competition; but the orchestral player gets little more than he used to." He ought to have twice as much, Herr Marpos thinks, but where is it to come from? "The opera houses in the most musical of all countries are not self-supporting institutions. In Berlin the Kaiser pays \$100,000 out of his own pocket to enable the royal opera to produce good music. Other opera houses have a proportional subvention. To double the pay of a hundred players would strain the situation, and it is impossible to double the pay of two hundred."

As a remedy, Herr Marpos suggests the municipalization of orchestras. "Several German cities—Cologne, Düsseldorf, Aachen, Freiburg and Leipzig—have already taken this step, and it is expected that the Kaiser's orchestra in Berlin, the Berlin Philharmonic, and the Konzerntverein of Vienna will soon or later pass under municipal control. Cologne, it is even stated, will soon be able to support two town orchestras, one for opera, the other for concerts. In these cities the musicians have demanding places where it is played?" To which the Post drastically replies, "Imagine New York with a municipal Philharmonic under control of a man like our present commissioner of parks!"

He who pursues art seriously, whether as an amateur or professionally, will not shun any difficulty that leads more rapidly to the goal.—*Elfrida.*

BY ARTHUR ELSON

Bach's "Coffee Cantata."

Mozart's luke.

R. Strauss and Humor.

REMBRANDT AND WAGNER.

BY M. HUGHES IMBERT

THEIR VOICES TO BE HEARD A HUNDRED
YEARS HENCE.

BY CHARLES DORAN.

Melba, "Caro Nome," from "Rigoletto;" Patti, "Batti, batti," from "Don Juan;" Calvé, "Habanera," from "Carmen;" Schumann-Heink, aria from "Samson et Dalila;" Tamagno, aria from "Otello;" Caruso and Scotti, duo from "La forza del destino;" Plançon, serenade from "Faust;" Renaud, aria from "Hamlet;" Selma Kurz, "Villanelle," by Dell'Acqua; Battistini and the chorus from "La Scala," scene from "Ernani;" Jan Kubelik, "La ronde des lutins," and Raoul Pugno, "Serenade a la lune."

LETTERS FROM OUR READERS

Music Extending Throughout the World

G. SCARPATI

Cultivate Sight-Reading.

H. L. TEETZEL



HOW TO STUDY CHOPIN'S NOCTURNE, OPUS 9, NUMBER 2*

BY DR. JACQUES MENDELSSOHN.

(This work is very probably the best known of all Chopin's compositions. Although by no means as important as some of the great Polish composer's other works, it is nevertheless, by this composition that Chopin's fame as a composer was first established, and it has since been the favorite of his friends. On account of its great popularity and its practical teaching value, the following somewhat detailed analysis for the benefit of teachers and students is offered.)

In considering the Chopin Nocturne, Opus 9, No. 2, we are first attracted to its technical difficulties, which, although not a matter of great consequence to the advanced student, offer some serious complications to those in the intermediate grades.

The mastery of the elementary technique, especially the independence of the fingers and a loose wrist, must be presupposed. The difficulty then seems to lie in the accompaniment, in the left hand. This accompaniment consists nearly throughout of harmonic figuration, every three eighths forming one harmony. A special practice is required for the leaps from and to the bass note (the lowest note), which should be executed with a loose wrist and light touch, and for the tying of the notes of the second to those of the third eighths. The latter is effected by lifting the second finger while retaining the hold of the fifth until the notes of the third eighth are struck, the second and fifth finger being required throughout for the notes of the second eighth (with the sole exception of the fifth eighth of the third bar, where, on the note f, the thumb may be substituted for the second finger).

This procedure is circumstantial only in its description. The player having thus executed the first three eighths possesses at once the right touch for the accompaniment of the whole composition.

Chopin the Poet.

Chopin was a poet in tones. It is known that in many of his compositions he undertook to express certain definite ideas, and he did not indicate it in the titles. The title of our composition, "Nocturno," originally signifies a nightly serenade, as practiced by lovers in southern climates, and the contents of Chopin's Nocturno conform entirely with this conception. It needs no great power of imagination to discover in the accompaniment of our Nocturno the sounds of that inseparable companion of the lover of days gone by—the guitar. But the accompaniment suggests more than that. In its aspiring motive it portrays the inner excitement of the lover and the external agitation concomitant with the delicate and secret situation of a serenade.

The singleness of the melody has been mentioned; it is a real song without words, lacking only the title. This has been felt so strongly that people with a more realistic than imaginative trend of mind were not satisfied with the piano as its interpreter. The most eloquent of all instruments, the violin, was substituted, and in this adaptation the composition has become such a favorite that now both violinists and pianists claim it as one of the loveliest flowers of their repertoire.

The pianist who has a knowledge of composition or at least of musical form will perceive at once that this Nocturno is a song form in two parts, completed with an extended coda. But even without this preparatory education the attentive player will penetrate into the organization of the tonal structure. He will notice that with the fourth bar the first melody (or the first part) is concluded and that the following four bars are only a varied repetition of it, the variation being confined to the melody, or the right hand, while the accompaniment remains the same. The now following four bars form the beginning of a second part, which is concluded by another repetition of the first part, the whole second part comprising bars 9 to 16. This second part is repeated with but slight variations in the melody, bars 17 to 24. It becomes evident that each of these twenty-four bars only eight of the accompaniment differ and require separate practice.

This reduction of the technical work is of great importance, not only because an excess of it lowers the interest in the work, but also since it is more methodical to first conquer one difficulty before attacking a second, which would be the case if the whole accompaniment should be practised in its actual succession.

*The Edition of this Nocturno, arranged for organ in the music of this issue, may be used for the piano by simply omitting the pedal markings. Both editions of this Nocturno ready reference may be made to the explanations in this article.

Continuing with the consideration of the accompaniment the player will also perceive that in the penultimate bar, the second eighths (the four flats) are given the value of quarter notes. A slight accentuation of these notes should not be neglected because they constitute the fifth (b flat) of the tonic, or first note of the scale (e flat), and this interval with its character of uncertainty fits completely a mood of expectancy at the ending, in accordance with the whole sense of the composition. Furthermore, the pedalling in this work depends entirely on the left hand part and is very simple, each new harmony requiring a new pedal.

Since the attention of the student has been attracted first by the accompaniment, which in turn led him to the discovery of the structure, he will consider now the analysis of the melody.

The Melody.

The first cursory playing must have revealed to the student the singleness of this melody which in some passages seemingly seems to struggle for the redeeming word. It is not a compilation of incidental catches; the sole pours out its contents in an uninterrupted effusion.

What does the pianist owe to such a melody? First he must stick to the conviction that here nothing is vain and empty, that each section, each tone is produced and replenished by the feeling and idea of which it is soul—consequently each tone must be rendered full of feeling and understanding by the player.

Then he must not stop at the single motives and their fulfilment; he must perceive their inner coherence and accordingly mete out to each single movement the significance which it has in the whole, and just at this place, he must observe how the same movement in returning increases its technical means for the realization of such accentuation, which constitutes the true artistic playing, of course, must be mastered by the pianist, and their application studied in each single instance.

Thus the independence of one hand from the other is a common requirement. Every pianist knows how to subordinate the accompaniment in one hand under the melody of the other. Still the task sometimes demands subtleness of understanding and handling.

Motion and Tempo.

Supposing the motion be determined by precept of tempo and measure—it will soon be apparent that both determinations are not and cannot be inviolable laws, but that each is subject to modification. The value of the single tones by the various degrees of the thrusting (staccato) or clinging (legato) touch. The clinging touch even if retaining the strict tempo has always the character of tarrying, the thrusting that of advancing. While Chopin ingeniously prescribed a thrusting touch for this purpose of advancing by the slurs between each two sixteenths in the sixth bar, thereby shortening the value of the notes at the end of the slur, he was not able to do it in the thirtieth bar, where the placing of staccato marks above the ascending sixteenth might induce the player to strike the tones in an unwarranted tempo and thereby undoubtedly destroy the intended purpose of a lame effect.

However, aside from the shortening or lengthening of the value of the single notes by the various degrees of staccato and legato playing, the precepts of tempo and measure are not inviolable laws. Here the player must penetrate through all precepts to the one inviolable law of reason: to follow only the idea, the meaning and nature of his task. The tempo is the devotional expression of the motion of a composition. The direction for the tempo given by the composer—allegro, andante, adagio, etc.—are only approximate denotations, and it is well that it is so.

The fundamental law of MEASURE is well known: all equal parts of a bar have equal length. The application of this law, the steadiness of time, must be mastered by every player. But there are innumerable deviations from it, either prescribed by the composer (like *accelerando*, *ritardando*, etc.) or necessitated by the contents of the composition. These deviations constitute what generally is called *liberty of time-beats*.

Liberities in Time.

This liberty can show itself only in two ways: in acceleration and in retardation of motion, which in the same finger and in the same part may appear in different degrees and duration.

Acceleration is natural, hence necessary where the emotion transgresses the original measure. The emotion of the sixth bar and its repetitions offer such instances.

Retardation steps in first where tension and agitation relax, as in the second, third and fourth eighth of the sixteenth bar, or in the twenty-fifth bar (the first bar of the coda).

Tarrying and hastening are often necessary in order to lead back from the opposite motion to the fundamental measure lest the return become abrupt leap. The latter half of the tenth bar must be gradually accelerated, as though the composer could not very well prescribe it, but had to rely on the understanding of the performer.

Retardation enters also where the application of sufficient strength is impossible on account of the thin volume of the high tones, as in the second and third eighths of the fourth bar. Chopin prescribed *forte* for these tones. The dynamic signs have only relative value; a forte in a soft and slow movement will not be of the same degree as a forte in an energetic and powerful composition. But even a relative forte cannot be applied here, for the capability of sound of the high strings is limited, and if it be overdone it hears rather the clack of the hammer than the tone.

Retardation or acceleration again may depend on specific contents of the work, as in the second, third and fourth eighths of the sixteenth bar the explanation of which is self-evident.

But even in those moments where the player discards the fundamental measure, he finds a weighty means of preserving the feeling of the beat in the rhythmic accent. This rhythmic accent denotes not only the structure of the single measure by bringing out its chief parts, but also the higher order of the composition by encompassing and separating its motives, phrases and sections. It otherwise means for the realization of such accentuation, which constitutes the true artistic playing, of course, must be mastered by the pianist, and their application studied in each single instance.

Thus the independence of one hand from the other is a common requirement. Every pianist knows how to subordinate the accompaniment in one hand under the melody of the other. Still the task sometimes demands subtleness of understanding and handling.

The bending of the hand toward the side of the thumb or the fifth finger (combined with a loose wrist) is another technical means that calls for frequent application. The first is to shorten or lengthen the second bar, for instance, is the extension of the first motive, and needs a stronger emphasis for its second tone. This emphasis will best be achieved through such an inclination of the hand toward the side of the fifth finger.

But most important of all in such a composition is the perfect mastery of each finger, the constant consideration of and watchfulness over their application. Here the keys must not be struck or beaten, but touched and pressed down with feeling and tenderness. A sole exception of our Nocturno makes the climax in the coda (bar 30 to 32) where the fingers should come down, not with all the strength possible, but with a feeling of ease. At the summit of this intimate composition. This will be facilitated by raising the wrist in touching the keys, which causes a steeper fall of the fingers with greater force. On the contrary, the lowering of the wrist causes the finger to fall flat, and the result of the hand diminishes their strength. Such flat position is necessary, for instance, for the second and third eighths and the following four thirty-seconds of the sixteenth bar. The position of the hand of the hand should be above the keyboard (the thumb stretched out, with its point turned inward), ready for the attack of the following four thirty-seconds: a flat, f, e, c flat, so that the hand is in a horizontal position, the fifth finger bent in the middle. The exceptional fingering, the constant use of the fifth finger for the white, the fourth for the black keys, is caused by the necessity of testing, of ascertaining by touch as it were, the function of each finger for each tone. Fingers, hand and arm should act here as a whole, i. e., neither fingers nor hand should be raised independently in joints or wrist. The same exceptional position of hand, fingers, touches) applies to the corresponding notes in bar 24 and the last four sixteenths of bar 27 and the first half of the following bar, because the underlying meaning of these places is the same. The repeated application of the same finger and the same touch, for successive tones is necessary also for the last three notes of the twenty-

sixth bar. Here, however, a lifting of the hand in the wrist is combined with the greater value of the notes. At the same time a mode of playing becomes justified here which, as a rule, must be condemned as a detestable habit of amateurs. The last two notes of the melody should not coincide with the corresponding notes of the accompaniment, but follow them imperceptibly. The aspiring accompaniment composes the inner agitation. The melody, in sweet self oblivion, wants to tarry—reluctantly, as it were; its tones must be dragged along.

The Trill.

A last remark may conclude the consideration of the technical means. It concerns the trill in the seventh (and fifteenth) bar. This trill is not—as so many others—a mannerism; it is a psychologic necessity. Like the voice in moments of excitement trembles, swells and rises to a higher pitch, so this tone shakes and wants to swell and expand through all the intermediate vibrations until it reaches the tone g. While one tone cannot swell, two tones repeated with gradually increasing strength produce this effect, and the effect of trembling and rising. The latter, with the aid of the lower auxiliary tone, is represented above by the three tones, e, f, and g, at the end of the trill. A trill is a shake. The shake does not consist of two equally important tones, but of one chief tone and of a secondary tone. This fact must be considered in the execution.

A similar meaning attaches to the *cadenza* in the twenty-second bar. The twelve tones represent the motive of four tones is but a figuration of the single tone b flat. This b flat is the sustained dominant (fifth of the keynote), it is here a last sigh of happiness longing and expectancy, swelling and diminishing, the expiring echo, of which is represented in the accompaniment of the following bar. Since this one note, b flat, could not be made to last long enough on the piano, the composer had to circumscribe it with the above figure of four tones which, like before the trill, expresses at the same time the swelling and trembling, the longing and agitation.

ARE LONG SYMPHONIC WORKS DESIRABLE?

"BEETHOVEN undoubtedly improved on the symphonies of Haydn and Mozart in many important respects; there is more thought, and food for thought, in one of his than in a dozen of theirs. But his doubling the length of the symphony was a grievous error, which has done a great deal to retard the evolution of music, and has consigned to oblivion many works that might have lived had not their composers and his been so miserably tempted to stretch out their material to tedious lengths.

"As the three-volume novel has had its day, so the four-movement symphony is doomed to extinction. It is too long. Its writers usually labor under the strange delusion that genius consists in doing some insignificant thing in a new way, interminably with the utmost display of technical skill and ingenuity. Genius, on the contrary, consists in the faculty of originating significant ideas, expressing them in the simplest possible way, and stopping short when all that is new has been said, whether it makes one page or a dozen or more. In architecture there is no excuse for skyscrapers, because, if not beautiful, they are at any rate useful and profitable. But long symphonies are the reverse of useful and profitable. A very talented composer, who died six years ago, the Viennese Anton Bruckner, practically wrecked his whole career by writing skyscraper symphonies lasting up to an hour and a half. No conductor dared to risk the success of a whole concert on such works, and consequently they were ignored, and the poor deluded man died brokenhearted. He had been unable to read the signs of the times.

"Apart from its usually excessive length, the symphony has the fatal defect of not being an organic form of art. With a few exceptions, there is no more connection between its four movements

than there is between four Pullman cars; less, indeed, because the best Pullman trains are vestibuled, whereas Haydn made the blunder of entirely detaching the symphonic movements; and this blunder has been perpetuated to the present day, although Mendelssohn, Schumann, and a few more recent writers have, in single instances, run their movements together, and also tried to connect them organically by employing, to a slight extent, the same thematic material in two or more of them. But the symphony can hardly be saved by that device. It is too artificial in structure to survive much longer."—Henry T. Finck.

THE FIXED STAR.

W. D. ARMISTONG.

H. F. ENGELMANN was born in Berlin, Germany, June 16, 1822. His father was a distinguished officer in the German army, and latterly held the post of Private Secretary under Emperor William I. The boy was an only son, and great care was exercised in directing his education. He commenced the study of the piano at the age of seven, under the tutorage of the best teachers obtainable.

It was the ambition of the elder Engelmann to have his son study medicine, but the boy's musical talent became so evident that he was sent to Leipzig to pursue a course in music (piano and musical composition). In order to further dissuade his son from following music, professionally, Herr Engelmann placed the future composer in a mercantile position. This only served to heighten the talented young man's desire to devote his life to music.

A young teacher making his first stand, after two years of prosperity, struck the proverbial rocks of hard times, and was on the point of quitting. Before doing so, he went to a tried and true friend, the principal of a school, and asked him to take the same position for some thirty years, and asked for four lessons. "Don't quit," he said. "Stay where you are for twenty years. When the good times come you will be on hand to give them a cordial welcome, and while they last, lay up for a rainy day, with the expectation that the 'other' times will come also. At the end of the twenty years balance your books and you will find that after conducting your school on strictly business principles you will come out all right."

He stayed and was successful. There is one aspect of the situation that may be touched upon here, and that is loyalty on the part of the teacher to the school or the institution in which he is employed. Not infrequently, certain branches of a department are totally destroyed by indifference, particularly so when regular salaries are paid and the teacher has nothing else to do but give lessons. Contracts may be and are broken, so in the middle of a season he or she departs, leaving the work to take care of itself and the school to do the best it can under the circumstances. Watch the career of such persons, and it usually means artistic and financial failure.

A professor in a dental college, making his final address to the class, advised them to be especially careful in the selection of a location, but having once decided upon it, to stay there permanently. The institutions and private teachers who are enjoying the most satisfactory patronage are those adopting the same principle.

BRAHMS AND THE WALTZ.

BY PHILLIP SPITTA.

SCHUBERT'S waltzes could still be played for dancing; not so those of Brahms. Brahms won for the waltz its restoration to a place in the higher ranks of music. Treated at first as a piece of pianoforte music, the Viennese waltz has since been used for singing. A similar process was going on with the Hungarian dance and vocal measure. Brahms did not invent these, but he added so much to their original and important, that his "Hungarian Dances" may almost be regarded as original compositions. Every one knows how marked his influence has been upon contemporary composers through this class of work.

"Forty years ago, my teachers, Moscheles, afterwards Dreyer, and finally Liszt, used to say that Beethoven's range from the most simple teaching pieces (adapted to the natural inflections of the piano). Many of his piano passages lie most awkwardly under the fingers, and certainly would never have been written by a skilled virtuoso who was simply a pianist *per se*."—Dr. Wm. Mason.

It is an acknowledged fact that every profession is overcrowded; but in no profession is there so much "room at the top" as in the musical profession, and he who works diligently, carefully, and unceasingly to raise his own standard and elevate himself to "the top" will find waiting for him all the patronage that he can accept.—Everett E. Truette.



H. ENGELMANN.

"Trying for a Church Position."

By F. W. WODELL.

MANY churches change their organists and choirs, or some part of their musical organizations, every year. With most churches the "moving day" for choir members is in the spring; with a few in the autumn season. There are in each city a small number of churches in which officers and members are opposed to frequent changes in the choir personnel. In some of the choirs of wealthy churches in a certain city, quartet singers have been known to sing for fifteen or more years. In America, however, such long terms of choir service for singers are not common. Indeed, it is unfortunate for both singers and congregations that the desire for change is so characteristic of the average American city congregation and music committee. Even where the congregation may be satisfied with the present choir, a newly-elected music committee, or a dominant member thereof, is apt to imagine that a little better can be done for the church with the music appropriation than had been accomplished by the former committee, and a change in the makeup of the choir is brought about. The average church music committee, as is well known to professional church musicians, is usually fearfully and wonderfully confused. The very congregation which is so careful to put no more but men of tried judgment and experience upon committees having to do with finance, will place upon the music committee a retired sea-captain, a carpenter, an insurance agent, and a charming lady who confessedly knows nothing at all about music, but takes such an interest in the choir, because she "just loves to sing in the hymns."

A clergyman was heard to defend the placing of those ignorant of music on church-music committees. He made the argument that as musical people are well known to be constitutionally touchy, not to say quarrelsome, it would be folly to ask them to work together in such a ticklish matter as the engaging of organist, director and singers. Being musical, he claimed, each would have a very strong opinion as to the individual who was engaged, and no one would wish to give way to the other. On the other hand, when the members of the music committee knew nothing of music, and were aware of their ignorance, they had no musical prejudices, no set opinions, and were comparatively easy for them to agree as to candidates for church positions. Thus the danger of quarrels among church members on music committees could be minimized. But surely church members should not be quarrelsome, even though mere musicians may occasionally give way to an exhibition of bad temper. The average church music committee may have their little quarrels among themselves, but they generally manage to present a united front to any movement for the increase of expenditure on the music. Of course there are the exceptions which prove the rule.

The "trying" for church positions naturally begins some weeks in advance of the date of the actual change. It is sometimes the "early bird" that secures the place, and sometimes it is the very last candidate heard that is chosen. When the average committee has been hearing singers for weeks, most of the members cannot remember much about the first ten of the dozen singers listened to, and if there is a reasonably satisfactory vocalist

near the end of the list, he or she is apt to secure the place, for the last impression is the strongest. The large city is a tremendously powerful magnet to the talented young singers of the smaller towns of this great country, and aided by admiring friends, there pour each year by the score into New York, Boston, Chicago, Philadelphia and other large cities, seeking an education and the opportunity to hear fine performances of music, many hoping to "get a church position" to assist in making a meagre fund of cash last out the year. This accounts for the very large number of candidates with really good voices, who offer themselves for quartet and solo church positions in the large cities at the annual "trials." In consequence salaries in those centers

tive girls and girls—well girls not so attractive. The lady members and such of the gentlemen as notice such things, have a hazy recollection of seeing a succession of big hats and little hats; dresses of good and shabby goods; gowns that hung just right, and gowns that did not "hang" at all. All the members are troubled to remember the voices one from another, for they have heard so many. There were high, thin piping voices, full, dark dramatic voices; voices composed of equal parts of vinegar and water; and voices as smooth as oil but without character or virility; singers who sang sharp, and more who sang flat, and singers who sang in unison, and sharp in alternation, as well as others whose voices wobbled so much that it was difficult to know just what pitch they intended to indicate; singers who were strong on "method" and in taking care of their method forgot to sing; singers who mistook a well-developed nasality for "rich color in the tone"; singers who were full to bursting with enthusiasm for "high tones," and exploded on every one of such indicated in their scores. Then there were the singers who had "never sung a Gospel hymn," and their sister vocalists who certainly could not sing anything else but Gospel hymns; singers who sang very well on "the piece I brought from home," but who "fell down" into a very deep well when asked to sing with the quartet at sight the soprano part of an unfamiliar hymn.

The committee cannot remember, without consulting written notes, a candidate number three was tall or short, dark or fair; sang like Patti or Sembrich, or like a schoolgirl. Of course there are church music committees of a higher calibre, and better qualified for their duties. These are made up of men and women who are naturally musical, possess a cultivated taste for good singing, and understand the requirements of church choir work as regards type of voice and style of singing. Singers who intend to "try" for positions would do well to prepare themselves as though each committee was to be of this stamp. There will then be less risk of disappointment.

Personal appearance (including matters of dress), have far more to do with success in obtaining a good church position than most singers think to be the case. More than one young lady has obtained the preference over superior singers because of a stylish appearance and an attractive manner. A beautiful voice, skillfully used, by no means the only, though an important factor, making for success in trying for a church position. The special circumstances of each particular case should be considered.

Sight Reading Essential.

Is much new music used, and does the director want to get through a lot of work at one rehearsal? Then the candidate had better be a good sight reader, a musician; at the very least a ready sight reader, and of cultivated musical taste. If these qualifications are lacking, better not apply. And it may be said in this connection that the number of churches where readiness in note-reading—reading at sight—is required or made much of is steadily increasing. A musician director, alto, tenor and bass cannot be expected to spend tedious and precious minutes going over and over a passage which they read at sight in order that the soprano soloist, the beautiful voice, who stumbles repeatedly in her reading, may learn her part. But it may be replied, "she can always get the music a week ahead, and learn it by heart." Not at all. It is often most inconvenient to furnish all the music a week ahead, and a considerable period in advance; moreover, circumstances sometimes make it imperative to change service selections at very short notice, and what can the untidily, stammering, note-night-reader do then? Besides, the ability to read music readily increases confidence, gives security in delivery, and contributes materially to the effectiveness of the singer. This power is worth far more than the

pains and time it takes to acquire it, and no singer who hopes to attain a good position in church work should neglect the subject. The good music available to a good number of vocalists who are good musicians, ready readers of notation, and who phrase with intelligence and interpret the meaning of the words and music in their singing. The poor reader, the non-musician who sings tongue from note to note, no matter how beautiful the voice, has little chance of success in competition with others, especially in churches where the director is intelligent, and the music committee, and the class of music used is of the best. And it is in such churches that the salaries are apt to be worth while.

Wherever possible the candidate should arrange to sing two numbers. This will give him opportunity to exhibit more fully the qualities of his voice and his power of interpretation. Certainly he should insist upon being allowed to sing a number right through. Some directors and committees have a habit of stopping a candidate after he has sung but a part of a selection. This is fair neither to the candidate nor to the committee. Nervousness may, at the beginning, prevent the singer from doing himself justice, whereas, if permitted to continue to the end of the number, he may regain confidence, and be able to show what is in him.

Choice of Pieces.

As to the choice of pieces for the trial, these should be two in number, and of contrasted styles. It is said that Jessie Bartlett Davis, once a well-known church and (later) opera contralto, obtained one good church position by her soulful singing of a hymn to the tune of a simple song, popular many years ago, and known as "O Genevieve, Sweet Genevieve." The important point is to select trial numbers which will give the voice and style of the singer the most favorable medium possible for their effective exhibition, and which are of such a character, musically and poetically, as is likely to commend them to the tastes of the members of the particular committee for whom the candidate is singing. It would obviously be unwise to offer an oratorio selection to the representatives of a congregation which most enjoys simple anthems and Gospel songs in its regular services. So would it be poor judgment to sing compositions of elementary content before committees whose members of which are musically cultivated ladies and gentlemen, accustomed to attending symphony concerts and high-class choral and vocal performances. It may be pointed out that almost everybody, whether musically ignorant, or cultivated, enjoys a simple, tender, genuine melody, associated with words of poetic worth. It is sometimes difficult for the candidate to obtain information as to the type of music which most appeals to a committee, and therefore, in a general way it would seem best to prepare at least one selection which, by its simple, attractive melody and familiar beloved text, makes a direct appeal to the heart.

It may be of assistance to some to name selections (for the various classes of voices), such as have been used by successful candidates for choir positions, or which have been used by committees likely to make them effective with committees. It would be easy to present a long list of worthy sacred solos, including standard numbers from the cantatas and oratorios. The design has been, however, to set forth a carefully selected list of pieces which, in the writer's judgment, are particularly well adapted for the purpose in view. This will explain the absence of some well-known songs, and numbers of fact very few people are good listeners. Most auditors fail to concentrate their minds upon the words, and then blame the singer because they cannot understand what is sung. The singer, however, cannot change this condition, and so must take extra pains to meet it by paying great attention to the matter of distinctness of enunciation and articulation. Take care of the cantatas, and the beautiful concertos in particular. Something can be done, too, by choosing at least one number which has for a text a well-known hymn, for in that case it will be comparatively easy for the most careless or unskillful listener on the committee to "hear" the words.

When a singer is seeking an opportunity to sing before a committee it is usually well to first consult with the organist or choir director—the responsible musical head of the church choir organization. At the same time it is not always best to depend en-

tirely upon the information obtained from this official as to whether there is or is not a vacancy, or a trial of singers in view. He is not always himself fully posted as to the status of affairs or the intentions of the church authorities. Sometimes he is designedly uncommunicative. The information as to present or possible vacancies obtained from him had better be supplemented by that to be obtained from the chairman of the music committee. Even then the enquirer cannot always be certain that he has all the information in the case, or that what has been told is the condition of affairs will be the condition two hours later. It is astonishing how little some musical directors and music committee chairmen and members know about what is really going on in connection with church choir changes. At times their statements vary so widely as to arouse the suspicion that some of them at least are either ignorant of the facts, or to put it mildly, exceedingly "diplomatic" in their methods. Many church music committees do business in a businesslike, above-board, courteous way. Others make as much mystery and fuss about their doings as though they were managing the affairs of some great nation according to the principles of the old school of diplomacy. Candidates will do well to take nothing for granted in connection with statements and rumors concerning vacancies in church choirs. From the time

"The King of Love My Shepherd Is"—F. F. Bullard.
"Sun of My Soul"—L. Carey.
"Father, In Thy Mystery Presence"—C. P. Scott.
"The Glad, Oh Joy Children"—F. Shackley.
"Tarry with me, oh my Father"—S. A. Field.
"Lead kindly light"—Bohr.
"God shall wipe away all tears"—J. F. Field.
"Praise of God"—J. Field.
"O Saviour Hear Me"—(Glick), D. Buck.
"Hallelujah in the Lord"—Shackley.
"Lead Kindly Light"—Shepherd.
"O Loving Father"—Cesar Franck.
"Come unto Me"—Coven.
"Rock of Ages"—Shepherd.
"I heard the voice of Jesus say"—Rathbun.
"I heard the voice of Jesus say"—Guns.
"Just as I am"—Lawley.
"There is a Green Hill far away"—Harris.

For the same voices, songs of a high grade, including numbers from cantatas and oratorios:

Hark, Hark My Soul—Chadwick.
"Rejoice, rejoice"—Guns.
"Dear Son of God, I Israel—D. Buck.
"Cry aloud, shout not (Isaiah)—W. Parke.
"The Lord Is with me"—Costa.
"I will extol Thee (Eli)—Costa.
"Be thou faithful unto death (St. Paul)—Mendeissohn (tenor).
"I will lay me down in peace (Triumph of David)—D. Buck.
"How long, O Lord, wilt thou forget me (Triumph of David)—D. Buck (tenor).
"If with all your hearts (Elijah)—Mendeissohn.
"My hope is in the Everlasting (Daughter of Jairus)—Steele (tenor).
"The south southern breeze (Hallelujah)—Barney (tenor).
"The Lord is with me (Hallelujah)—Barney (tenor).
"He sanctified all your sorrows (Hymn of Praise)—Mendeissohn (tenor).
"The Lord is my Shepherd (Hose of Sharon)—A. C. Mackenzie.

Those numbers in the above list marked with an asterisk may also be had in keys for medium or low voices.

Following is a list of songs of a simple character for alto, baritone or bass:

"The Lord is my Shepherd"—G. M. Rockwell.
"All through the night (Gentle Lord, oh gently lead us)—Mendeissohn.
"Thou art near—A. J. Holden.
"The Lord is with me"—A. J. Holden.
"O Love Divine—A. J. Holden.
"The Shadows of the Evening Hours"—F. G. Rathbun.

Songs of a good grade:

"The hills of God (baritone)—G. B. Nevin.
"At last—Liddle.
"Blessed are the pure in heart—B. Hahn.

Songs of a high grade and selections from cantatas and oratorios:

"Defend us, O Lord"—J. W. Motenile.
"I do not ask, O Lord—C. O. Sprue.
"Invocation (bass)—W. Bernard.
"Puritan's song (baritone)—Chadwick.
"Behold the Master passeth by—W. G. Hammond.
"Zion (bass)—J. H. Harker.
"Turn ye ever to Me—F. P. Harker.
"The Lord is with me (St. Paul)—Mendeissohn (bass).
"Lord, God of Abraham (Elijah)—Mendeissohn (baritone).
"Thou wilt keep him in perfect peace (Isaiah)—W. Parke (alto).
"The Lord is with me (St. Paul)—Mendeissohn (alto).
"Love not the world (Prodigal Son)—Sullivan (alto).
"The Lord is with me (St. Paul)—Mendeissohn (alto).
"Eye hath not seen (Isaiah)—Gaal (alto).

Speak the Words Distinctly.

When actually singing before a committee the candidate will do well to remember that to most people a song is worth nothing if the words are not intelligible. As a matter of fact very few people are good listeners. Most auditors fail to concentrate their minds upon the words, and then blame the singer because they cannot understand what is sung. The singer, however, cannot change this condition, and so must take extra pains to meet it by paying great attention to the matter of distinctness of enunciation and articulation. Take care of the cantatas, and the beautiful concertos in particular. Something can be done, too, by choosing at least one number which has for a text a well-known hymn, for in that case it will be comparatively easy for the most careless or unskillful listener on the committee to "hear" the words.

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tirely upon the information obtained from this official as to whether there is or is not a vacancy, or a trial of singers in view. He is not always himself fully posted as to the status of affairs or the intentions of the church authorities. Sometimes he is designedly uncommunicative. The information as to present or possible vacancies obtained from him had better be supplemented by that to be obtained from the chairman of the music committee. Even then the enquirer cannot always be certain that he has all the information in the case, or that what has been told is the condition of affairs will be the condition two hours later. It is astonishing how little some musical directors and music committee chairmen and members know about what is really going on in connection with church choir changes. At times their statements vary so widely as to arouse the suspicion that some of them at least are either ignorant of the facts, or to put it mildly, exceedingly "diplomatic" in their methods. Many church music committees do business in a businesslike, above-board, courteous way. Others make as much mystery and fuss about their doings as though they were managing the affairs of some great nation according to the principles of the old school of diplomacy. Candidates will do well to take nothing for granted in connection with statements and rumors concerning vacancies in church choirs. From the time

It is usually unwise to sing for a committee in a small room, as the studio of an organist, or the ordinary small office of a musical agent. The conditions are apt to be unfavorable. There is not space for the voice to show its real quality, and there is only the thin tone of a piano, instead of the solidity of the church organ, for the accompaniment. Even when it seems to be absolutely unavoidable to have a preliminary hearing in a studio or office, it is well to urge strongly another hearing in the church before a decision is arrived at.

If possible, the committee should be persuaded to allow the candidates at the church to sing before the committee without other candidates being present. At the present time it is the custom with some churches to have a sort of "round-up" of singers who are applying for positions, and the singer is obliged to walk up to the choir loft and make her trial before a crowd of competitors. Such conditions are unfair to the candidates. They do not obtain at the Sunday service, and in this reason they are also unfair to the committee, for under such a state of affairs it is not the best singer, but often the candidate with the most "nerve" who makes the best record.

When the singer is actually "on trial" much will depend upon his manner. Timidity and uncertainty create a bad impression, and undue self-assertiveness is also undesirable. A simple, natural, pleasant, quietly confident manner, having its root in kindness of disposition, knowledge of attainment, and personal and artistic sincerity, will go far to prepossess a committee in a candidate's favor. There must be, while singing, animation, but waving and swaying about, anything grinning, lifting the eyebrows at "expressive" high tones, "staginess" in the choir loft, are offensive to persons of good taste.

A favorable verdict having been obtained, the singer will do well to remember that it is not enough to write, and signed by the responsible parties. It should state the beginning and length of term of office; the salary, and when to be paid; what it is to cover, that is, how many, whether the singer is to be paid by the service, the Sunday, the month or the year; how many services and rehearsals per week are required; whether the contract is terminable on notice or without. It is of course understood that the sensible church soloist is willing to give extra time to rehearsals for special occasions, but if the contract is made to be specific, then whatever is done in addition to the requirements thereof stands on the basis of a verbal promise, and the singer has the chance for a misunderstanding. The candidate should take no one's verbal promise as to any business matter in connection with his choir engagements. What he is writing, or what he is saying, should be clear and unambiguous. We give "understood" upon merely verbal arrangement is very often later seriously "misunderstood" by one or both parties to the contract.

WHAT the fingers produce is hollow workmanship, but the total message transmitted through the mind and soul of those for whom the message was intended is the message that is remembered long after the body has ceased to exist.—Schumann.

THE TRIAL IN THE ORGAN LOFT.

Piano Lessons by Great Masters

By EDWARD BURLINGAME HILL

II.

Mendelssohn and Schumann

It is well-nigh impossible to confine development in musical art entirely to commanding geniuses. Consequently before considering the first composers of the Romantic epoch it will be necessary to pause a moment to characterize the work of three pianist-composers of less than first rank, who, nevertheless, have made important contributions in the furtherance of piano technique, especially from the technical standpoint. These are Muzio Clementi (1752-1832), John Baptist Cramer (1759-1858), and Ignaz Moscheles (1794-1879). Clementi, at one time the rival of Mozart, lived until five years after the death of Beethoven, although Mozart despised him for his mechanical style and absence of expressive feeling.

Clementi has left a monumental educational work in his "Gradus ad Parnassum," in two volumes, a series of 100 studies and pieces covering every style of piano playing. From the technical standpoint this practical treatise is much in advance of Mozart; it still possesses much educational value, although the musical interest is very unequal. Nevertheless it extended the range of piano playing very definitely and must always be taken into account in the progress of the technical side. While Cramer aspired to be a composer of serious works, he remains, like his teacher Clementi, the author of eighty-four studies which have had an educational vogue second only to the "Gradus." If many of these are almost valueless musically, at least fifty are worthy to enter into the permanent repertoire of educational works. In a like manner Ignaz Moscheles, a remarkable classic pianist, has composed a long list of works in all forms—symphonies, overtures, concertos, sonatas, etc.—but with the possible exception of his G minor concerto and a few other pieces, his studies, Op. 70 and 95, are the most significant of his productions, and those which survive on account of their educational significance. Becoming fully conversant as a young man with the works of Beethoven, he manifested little sympathy with the romantic school, and thus formed a connecting link of union between the two schools.

If the sonatas, concertos and concert pieces of Carl Maria von Weber (1786-1838) are, to a certain extent, an indubitable stepping-stone between Beethoven and the composers treated in this article, his more important service to opera, especially in its influence on Wagner, has somewhat overshadowed the worth of his piano music. Nevertheless his work will receive further mention in a succeeding paper.

Mendelssohn

If Mendelssohn was, first of all, a composer, he has played a by no means negligible part in the furtherance of piano playing. Precocious in his talent, he received early and thorough training, such as few composers have had. He was not a virtuoso in the ordinary sense, yet the testimony of many as to his qualities as a performer are virtually unanimous. My recollections of Mendelssohn's playing,* says Madame Schumann, are among the most delightful things in my artistic life. It was to me a shining ideal, full of genius and life, united with technical perfection. It never occurred to me to compare him with virtuosos. Of mere effects of performance he knew nothing—he was always the great musician, and in hearing him one forgot the player, and only revelled in the full enjoyment of the music. * * * In early days he had acquired perfect technique, but latterly, as he often told me, he hardly ever practiced, and yet he surpassed every one.

"Mendelssohn's playing," says Hiller, "was to him what living is to a bird." He played the piano because it was his nature. He possessed great skill, certainty, power and rapidity of execution, a lovely full tone—all, in fact, that a virtuoso could desire, but that he never acquired perfect technique, and that he never forgot even those more spiritual gifts which we call fire, invention, soul, apprehension, etc. When he sat down to the instrument music seemed to flow from him with the fullness of his inborn genius—he was a centaur, and his horse was the piano. What he played, how he played it, and that he was the player, all were equally

rivetting, and it was impossible to separate the execution, the music and the executant." The late Dr. Joachim said: "His playing was extraordinarily full of fire which could hardly be controlled, and yet was controlled, and combined with the greatest delicacy." A pupil of his says: "Through lightness of touch, and a delicious liquid pearliness of tone were prominent characteristics, yet his power in fortes was immense." Another pupil, Mr. Otto Goldschmidt, describes his technique more in detail. "His mechanism was extremely subtle, and developed with the lightest of wrists (never from the arm); he, therefore, never strained the instrument or hampered. His chord-playing was beautiful, and based on a special theory of his own. His use of the pedal was very sparing, clearly defined, and, therefore, effective; his phrasing beautifully clear." Sir George Grove says that "his adherence to his author's meaning and to the indications given in the music was absolute. Strict time was one of his hobbies. * * * In playing, however, he never himself interpolated a *riardando* or suffered it in the hands of others."

From the foregoing accounts of Mendelssohn's playing it is easy to construct his personality as a performer, and to imagine the traits which he would have exhibited as an executant. There are instances in which he has given specific opinions or advice in relation to performance. An assiduous and indefatigable letter-writer, he has touched upon all subjects in them connected with his musical education. He has recounted the perfections whom he met, his trials as a conductor, his opinions on various musical works, but little of an analytic or pedagogic nature. He has given admirable sketches of the cities which he visited, he has described scenes with vivid details; his letters sparkle with wit and jollity; but one searches almost in vain for direct hints which might be of use to the teacher. A few brief quotations will suffice to show the drift of his remarks on piano playing. "But why should I be forced to listen for the thirtieth time to all sorts of variations by Herz?" They cause me less pleasure than rope-dancers or acrobats. In their case we have at least the barbarous excitement of fearing that they may break their necks, and of seeing that, nevertheless, they escape doing so. But those who perform feats of agility on the piano do not even endanger their lives, but only our ears. In such I take no interest. I wish I could escape the annoyance of being obliged to hear that the public demands this style; I also form one of the public, and I demand the exact reverse." This illustrates Mendelssohn's entire absorption in musical sentiment to the exclusion of mere virtuosity, a trait which is borne out by all who heard him play.

Hillier says that when he journeyed from Paris to a music festival where a trio by Mendelssohn was performed. After describing their meeting, he goes on: "And, of course, next morning we betook ourselves to the piano, where I had the great enjoyment. They (Hiller and Chopin) have both improved much in execution, and as a pianist Chopin. * * * now one of the very first of all. He produces new effects like Paganini on his violin, and accomplishes wonderful things which no one could have formerly thought practicable. * * * Both, however, rather toil in the Parisian spasmodic and impassioned style, too often losing sight of time and sobriety, and of true music. I agree, so to perhaps too little." He had the classic instinct revolting against the inevitable approach of the Romantic school. It is difficult to find any specific advice on technical matters in Mendelssohn's letters. Almost the sole recommendation to be met with is where he wrote to a prospective pupil "not to fall in studying Cramer's exercises assiduously and thoroughly." Perhaps the best explanation of this noticeable omission lies in the fact that he himself acquired a remarkable technical facility so early in life that he was inclined to overlook the means by which it was obtained.

Yet that he was sensible of the difficulty of attaining proper interpretation of exalted music can be inferred from a letter narrating a visit to Dorothea von Ermann (in earlier life a friend of Beethoven) when he played to her Beethoven's B flat trio, Op. 97. "As I reached the end of the adagio, * * * she exclaimed, 'It is too expressive to be played,' and that is really true of this passage." He was sensible of the rapid development of the romantic composers may be judged by the following: "A book of Mazurkas by Chopin and a few new pieces of his as so mannered that they are hard to stand." A year or more later he wrote: "I find that at my age my fingers require to practice most carefully the exercises of former years in order to keep pace with the times. I can manage to preserve them pliable and elastic, but I cannot make them any more supple than they are; and that is just the road that modern pianists like Chopin, Thalberg, etc., have taken in order to develop their technique." This refers undoubtedly to the wide stretches and complicated arpeggios which the romantic composers introduced so frequently into their works.

To sum up, Mendelssohn was the cultivated musician of steadily classic instincts, in spite of the influence of his romantic contemporaries. As a pianist, he stood for scrupulous adherence to the composer's intentions, strict tempo, finished phrasing, beauty of tone, careful use of the pedals, and above all, the presence of the music rather than the display of technical attainments. His dominant regard for true interpretation must stand for special consideration to-day, when development of technique threatens to overstep the real essence of the music itself. Herein consists the chief example of his pure and noble attitude towards music, and the greatest lesson to be learned from his constant efforts in this direction.

Schumann

If possible, Schumann has even less specific advice of a technical nature to give than Mendelssohn, and yet the influence of his example and taste is very palpable. As a young boy, he very nearly became a pupil of Carl Maria von Weber, who was the teacher of the young Ignaz Moscheles play. This remarkable pianist affected him greatly, and Schumann's first published work showed that he had assimilated Moscheles' style to a certain extent. Though devoted to a law student, Schumann was passionately devoted to the piano, practicing while at the University of Heidelberg as much as seven hours a day. He played more than ordinary success at a concert, there was even a project for his becoming a traveling virtuoso, but an accident, unfortunate and seemingly irremediable, was actually the most beneficial event in his career. In his efforts to acquire technique he strained a finger so badly as virtually to cripple it and also the whole hand. This Schumann turned to composing and also to criticism. He often said that as a composer he was most influenced by Sebastian Bach and the novelist, Jean Paul; for one revealed to him the depth of sentiment which music can reveal, while Jean Paul stimulated his imagination, and even directly provoked musical ideas. In writing of his theoretical studies, he says: "Otherwise Schumann's well-tempered piano, which is my grammar, and is certainly the best. I have taken the fugues one by one, and dissected them to their minutest parts. The advantage of this is great, and seems to be a strengthening moral effect upon one's whole system, for Bach was a thorough man all over, and his works seem written for eternity." If his career as a pianist was rudely interrupted, he had gone far enough to reflect upon the essential qualities of piano playing. The following extract from a letter will show: "Without overestimating my own abilities, I feel modestly conscious of my superiority over all the other Heidelberg pianists. You have no idea how carelessly and terribly feebleness of their style. They have no notion of cultivating 'touch' and of bringing a fine tone out of the instrument, and as to regular practice, finger exercises and scales, they don't seem to have heard of anything of the kind. The other day one of them played me the A minor concerto correctly and without mistakes, knew some of the most march-time, and I could consequently praise him. But when I played it to him he had to admit mine, yet, somehow, made the whole sound something different; and then, how in the world did I get such a violin-like tone, etc." I looked at him with a smile,

put Herz's finger exercises before him, and told him to play one every day for a week, and then come and try the concerto again. This he did, and in due time came back enchanted and delighted, and called me his great genius, because my advice had helped him so much."

This shows how early Schumann felt the importance of a good tone production, and of proper gymnastic cultivation. As a critic, on the other hand, he wrote towards the romantic composers in his paper, the *Neue Zeitschrift für Musik*, which is still active to-day. At the time of its foundation criticism was in a bad way; there were no standards worth mentioning, and little courage to express anything positive. It was a long step forward to say, as Schumann did in the preliminary notice in the first number: "The day of reciprocal compliments is gradually dying out, and we must confess that we shall do nothing toward reviving it. This says, 'The critic who does not attack what is bad is but a half-hearted supporter of what is good.' One has only to look over Schumann's criticisms of Chopin's piano music, of Liszt as a pianist, of Mendelssohn, of Hector Berlioz's Fantastic Symphony, of Schubert's C major symphony, and countless other pages to have instantly revealed the critic's lofty and unimpeachable standards, his cordial appreciation of inspiration, and his uncompromising insistence on artistic honesty. He was always ready to turn to music which was written with sincere earnestness, but he was scathing in his condemnation of those who frittered away their talent, or who deliberately chose a superficial course. Schumann was not the classicist that Mendelssohn was, but he had a larger and warmer heart; he was broad in his views, yet unflinching in his standards. There is ample lesson to-day to be learned from the artistic probity of both, but the generous, impulsive, imaginative Schumann must make an special appeal. It were well for this age if it scorned mere exhibition of technique as he did; if it were alive to sentiment and poetry as he was. That he was intensely human, as the following extract written to one in discouragement will show: "Cast your sorrows behind you, and sublime, peaceful figures will grow up before you, and they will be yours. Thus did Deucalion and Pyrrha throw stones behind them, and splendid Greeks rose up from them. I often tell myself that."

IMPORTANT EVENTS IN MUSICAL HISTORY.

By DANIEL BLOOMFIELD.

(Previous instalments of this valuable chronology will be found in the December, January, and February issues of THE ETUDE. They will eventually be included in book form.)

- 1760—Maria Luigi S. Cherubini b. Florence, Italy, Sept. 14. The man who in Beethoven's estimation was the greatest musician in the world. He was a teacher, composer and theorist. Piccini's "La Buona Figliuola" produced.
- 1761—Johann Ludwig Duxsek b. Caslav, Bohemia, Feb. 9. Celebrated pianist and composer. Haydn enters the service of Prince Esterházy. The Catch Club of England organized.
- 1762—Giovanni Schubert's well-tempered piano, which is my grammar, and is certainly the best. I have taken the fugues one by one, and dissected them to their minutest parts. The advantage of this is great, and seems to be a strengthening moral effect upon one's whole system, for Bach was a thorough man all over, and his works seem written for eternity." If his career as a pianist was rudely interrupted, he had gone far enough to reflect upon the essential qualities of piano playing. The following extract from a letter will show: "Without overestimating my own abilities, I feel modestly conscious of my superiority over all the other Heidelberg pianists. You have no idea how carelessly and terribly feebleness of their style. They have no notion of cultivating 'touch' and of bringing a fine tone out of the instrument, and as to regular practice, finger exercises and scales, they don't seem to have heard of anything of the kind. The other day one of them played me the A minor concerto correctly and without mistakes, knew some of the most march-time, and I could consequently praise him. But when I played it to him he had to admit mine, yet, somehow, made the whole sound something different; and then, how in the world did I get such a violin-like tone, etc." I looked at him with a smile,
- 1763—Etienne Henri Mehul b. Givet, Ardennes, France, June 22. Famous opera composer. Adelbert Gyrowitz b. Budweis, Bohemia, Feb. 10. Talented symphonist, and for twenty-seven years musical director of the Court Theatre, Vienna.
- 1764—Domenico Dragonetti b. Venice, April 7. The greatest double-bass player the world has known.
- 1764—Pietro Locatelli d. Amsterdam.
- 1765—Jean Philippe Rameau d. Paris, Sept. 12.
- 1765—Daniel Steibelt b. Berlin. Composer and pianist of note.
- 1766—Rudolph Kreutzer b. Versailles, Nov. 16. Great violinist and the friend of Beethoven.
- 1767—Giuseppe Kuhlau b. Hanoor, Sept. 11. Opera composer; wrote also for violin and piano. Sir Henry R. Bishop b. London, Nov. 18. Composer of "Home, Sweet Home," and many other songs.
- 1768—J. Rousseau's "Dictionary of Music" published.
- 1770—Ludwig van Beethoven b. Bonn, Dec. 16. The greatest musician of all ages.
- 1771—The New England Psalm Singer, or American Chorister" published by William Billings of Boston.
- 1771—Johann C. H. Rinck b. Elgersburg, Thuringia,

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- Feb. 18. Famous organist. Wrote the "Practical Organ School."
- Giuseppe Tartini d. Padua, Feb. 16.
- 1771—John Baptist Cramer b. Mannheim, Feb. 24. Pianist and composer of "Method for Piano-forte" and a number of excellent studies.
- Pierre Baillet b. Passy, near Paris, Oct. 1. Author of a celebrated instruction book for violinists.
- Ferdinand Paer b. Parma, June 1. Opera composer and conductor.
- 1773—Charles S. Catel b. L'Aigle, Orne, France, June 10. Great theorist and teacher.
- Firm of John Broadwood Sons, piano makers, founded, London.
- 1774—Gasparo L. P. Spontini b. Majolati, Ancona, Italy, Nov. 14. Famous opera composer.
- Wenzel Tomaschek b. Skutsch, Bohemia, April 17. Well known composer.
- J. Pierre Rodé b. Bordeaux. Great violinist. Gluck's "Iphigenie en Aulide" produced in Paris.
- Guiseppi Jommelli d. Naples, Aug. 28.
- 1775—Guiseppi Baini b. Rome. Famous historian, composer and singer.
- Francois Adrian Boieldieu b. Rouen, France, Dec. 16. Famous composer. Opera.
- Johann Anton Adami b. Olmütz, France, Oct. 6. Composer and theorist.
- 1776—The first volume of Burney's "History of Music" published.
- 1777—Gluck's "Armide" produced in Paris.
- The first French piano made by Erard.
- Ludwig Berger b. Berlin, April 18. Noted pianist.
- 1778—Johann Nepomuk Hummel b. Pressburg, Nov. 14. Great pianist and friend of Beethoven.
- Dr. Thomas A. Arne d. London, March 5.
- 1779—Angelica Catalani b. Sinigaglia, Italy, October. Noted soprano.
- 1780—(?)—The Dampier Pedal of the piano invented. Franz Clement b. Vienna. Noted violinist.
- 1781—Mozart's "Idomeneo" produced at Munich.
- Anton Diabelli b. Mattsee, near Salzburg, Sept. 1. Famous composer and publisher.
- Francois A. Habeneck b. Mezières, France, June 1. Violinist and conductor. He introduced Beethoven's symphonies into France.
- Gewandhaus concert hall, Leipzig, opened.
- Vincent Novello b. London, Sept. 6. Composer, organist. Founded house of Novello, Ever & Co.
- 1782—"Die Entführung aus dem Serail," by Mozart, produced.
- Carlo Farinelli d. Bologna, July 15.
- John Field b. Dublin, July 16. Pianist and inventor of the "nocturne" form.
- Niccolo Paganini b. Genoa. The greatest violinist the world has known.
- Conradin Kreutzer b. Baden, Nov. 22. Opera composer.
- Daniel François Auber b. Caen, Normandy, Jan. 29. Famous opera writer.
- P. A. D. B. Metastasio d. Vienna, April 12.
- 1783—Johann Adolph Hasse d. Venice, Dec. 16.
- Gaetano Capparelli d. Naples.
- 1784—Ludwig Spohr b. Brunswick, April 25. Famous composer and violinist.
- Francois Joseph Fetis b. Mons, Belgium, March 25. One of the greatest musical historians and writers.
- Wilhelm Friedemann Bach d. Berlin, July 1. The Double-bassoon first used in the orchestra, in England, at the Handel Centenary Festival.
- Giovanni Battista Martini d. Bologna, Aug. 3.
- Ferdinand Ries b. Bonn, Nov. 29. Pianist and composer. Pupil of Beethoven.
- 1786—Henri Lemoine b. Paris, Oct. 21. Theorist and composer.
- Mozart's "Marriage of Figaro" produced.
- Carl Maria von Weber b. Eutin, Oldenburg, Dec. 18. Founder of the Romantic School.
- Frederick Kuhlau b. Hanoor, Sept. 11. Opera composer; wrote also for violin and piano.
- Sir Henry R. Bishop b. London, Nov. 18. Composer of "Home, Sweet Home," and many other songs.
- Antonio M. G. Sacchini d. Paris, Oct. 8.
- 1787—Christopher Willibald von Gluck d. Vienna, Nov. 15.
- The New "Don Giovanni" produced.
- Leopold Mozart d. Salzburg, May 28.
- Tobias Haslinger b. Zell, March 1. Composer and music dealer.

- London Glee Club formed.
- Ignazio Fiorillo d. near Kassel, in June.
- 1788—Frederick Kalkbrenner b. Berlin. Famous pianist and composer.
- Carl Philipp Emanuel Bach d. Hamburg, Dec. 14.
- Mozart wrote his "Jupiter" symphony.
- Giulio Marco Bordogni b. Bergamo, Italy. Famous operatic tenor.
- 1789—Volume three of Burney's "History of Music" published. (This volume completes the history.)
- Friedrich Ernst Fesca b. Magdeburg, Feb. 15. Composer.
- 1790—"Cosi fan Tutti" produced in Vienna.
- Niccolo Vaccai b. Tolentino. Celebrated vocal teacher.
- Carl J. Lipinski b. Poland, Nov. 4. Violinist.
- Mozart's "Magic Flute" and "Requiem" produced.
- Wolfgang Amadeus Mozart d. Vienna, Dec. 5. London visited by Haydn.
- Giacom Meyerbeer b. Berlin, Sept. 5. French operatic history ends with him.
- Ferdinand Herold b. Paris, Jan. 28. Opera composer.
- Carl Czerny b. Vienna, Feb. 21. Prolific composer of piano studies. Pupil of Beethoven.
- 1792—Dr. Lowell Mason b. Boston, Jan. 24. Composer, writer and teacher. He introduced singing into the public schools of America.
- Giuseppe Rossini b. Pesaro, Italy, Feb. 29. Celebrated opera composer.
- Rouget de Lisle composes the "Marseillaise" on April 24.
- Moritz Hauptmann b. Dresden. Great theorist and composer.
- Johann Andreas Stein d. Augsburg, Feb. 29.
- 1793—Pietro Nardini d. Florence, Italy, May 7.
- 1794—Theobald Boehm b. Bavaria. Flutist and inventor of a system of fingering wood-wind instruments (flute, oboe, clarinet, bassoon, etc.).
- Luigi Lablache b. Naples. Famous bass operatic singer.
- Ignaz Moscheles b. Prague. Wrote fine studies for the piano, and was famous for his wonderful abilities as improviser.
- 1795—The Conservatoire established Aug. 3.
- Giovanni Battista Rubini b. Italy. Celebrated operatic tenor.
- Heinrich Marschner b. Saxony, Aug. 16. Opera composer.
- George Bendel d. (?)
- 1796—Anton Schindler b. Germany. Biographer of Beethoven.
- Auguste Mathieu Panzeron b. Paris. Composer of many voice works.
- Johann Carl G. Loewe b. Germany. Originator of the "Ballad" form in music.
- Heinrich Wolfahrt b. Kossnitz. Piano teacher and composer.
- 1797—Johann C. Lobe b. Weimar. Writer on music and a composer.
- Francois Mercadante b. Altamura. Italian opera composer.
- Franz Peter Schubert b. Vienna. The greatest melody writer of all times.
- Gaetano Donizetti b. Bergamo, Nov. 29.
- Mehul's "Medee" produced.
- 1798—Henri Bertini b. London. Writer of piano studies.
- The first number of the "Allgemeine Musikalische Zeitung" appeared.
- Jonas Chickering b. United States. Piano maker.
- 1799—Francis E. Haley b. Paris, May 27. Opera composer.
- Adolf Bernhard Marx b. Halle. Eminent theorist and writer.
- 1800—Haydn's "Creation" produced in London on March 28.
- Carl F. C. Tschel b. Berlin, Aug. 3.
- Beethoven wrote his first symphony and "The Mount of Olives."
- Pierre Gavini d. Paris.
- Ludwig R. von Kochel b. Stein. Celebrated for his catalogue of Mozart's works.

REUSE to allow the world to form your opinions for you. Fight for freedom of judgment. Express what you honestly feel. Dare to lead and others will not dare not to follow.—Athena Farwell.

*A trivial but fertile composer of variations written almost exclusively for showing off facile brilliancy.

ANECDOTES OF GREAT MUSICIANS.

Rossini's memory was anything but retentive, especially in respect to the names of persons introduced to him. This forgetfulness was frequently the cause of much merriment whenever Rossini was among company. One day he met Bishop, an English composer. Rossini knew the face well enough and at once greeted him, "Ah! my dear Mr.—" for the life of him he could get no further, but to convince him that he had not forgotten him, Rossini began whistling Bishop's glee, "When the wind blows," a compliment which "the English Mozart"—as Bishop has been called—recognized quite as readily as he would have done had his less musical surname been mentioned.

The widow of Mozart has given to the world many interesting details respecting her illustrious husband. Years after Mozart had died, and when the celebrated Constance Weber had been widowed for the second time, he was visited by an English lady and her husband—an eminent musician—both of whom were anxious to converse with the widow of the great master. Notwithstanding the years that had passed, Madame Nissen's enthusiasm for her first husband was far from extinguished. She was much affected at the regard which the visitors showed for his memory, and willingly entered into conversation about him.

"Mozart," she said, "loved all the arts and possessed a taste for most of them. He could draw, and was an excellent dancer. He was generally cheerful and in good humor; rarely melancholy, though sometimes pensive. Indeed, continued she, "he was an angel, and is one in heaven now." He played the organ delightfully as well as the pianoforte, but he seldom touched this last instrument in company unless there were present those who could appreciate him. He would, however, often extemporize upon it when alone with her. "Mozart's voice," she said, "was a light tenor; his speaking tone gentle, unless when directing music; that then he became strong and energetic—would even stamp with his feet and might be heard at a considerable distance. His hands were very small and delicate. His favorite amusement was bowdlerizing. His reserved, quiet lady also hinted to the visitors that it was Mozart's highest ambition to have composed an oratorio in the style of the "Messiah" and "Israel in Egypt." In fact, she intended to have set to work upon an oratorio immediately after the "Requiem," but, alas, ere he could crown his fame with such a work, he was taken from the scene of his labors and successes—such as these latter were, during his lifetime.

Encores are a positive nuisance, and one which concert conductors ought to put down, or at least lessen. Upon the strength of an advertised programme, a seat at a concert is taken, but instead of the programme being carried out, through this intolerable *encre* system a third of it is not unfrequently omitted. This is especially the case in benefit concerts and the fashionable miscellaneous concerts which begin at two o'clock in the afternoon and end at about six in the evening, and which, being exhausted. From the singers' point of view, too, the habit is as unreasonable as it is cruel. No singers of established reputation desire to be told that they know how to sing, or that they sing; nor is it reasonable to suppose that when they are paid for singing certain songs, or for sustaining a part in an oratorio or opera, that they, any more than a "hewer of wood," care to do the work twice over for the same remuneration; a consideration quite apart from the one of wear and tear to the voice. To turn to another branch; why, we ask, should Herr Kreisler be compelled to submit to a repetition of say a Chaconne of Bach's or a "Tarentelle" of Rossini's, after he has once performed either composition faultlessly, and as no other living being can play it? Does he need no more consideration than an express locomotive that can go on so long as the steam is up? We hope that the public will soon grow to consider and more artistic; that it will learn to accept a simple bow as a sufficient acknowledgment for whatever applause it has to bestow; that it will learn to restrain its appetite till the right moment, and not come crashing in upon some touching refrain of a song, or at those cherished points which a violinist loves to finish—the cadences. Then again, why should boisterous outbreaks, such, alas! as one too often meets with, be allowed to mar the grand and religious impression which a performance of such an

oratorio as the "Messiah" should inspire within every listener? To give an instance, there is that sublime contralto melody "He despised." What can be more inappropriate than a burst of applause after the rendering of those words! The audience should be more discriminative, or some day we shall have Beethoven's symphonies or complete operas repeated. There was once an *encore* of a whole opera, and let us hope that, under our present system it will never be done again. The incident referred to occurred at the *Il Matrimonio Segreto*, when it was first performed before the Emperor Joseph of Austria. The monarch was delighted with the opera, and for their part the performers were well rewarded with a magnificent banquet. When it was over, the Emperor's admiration was as enthusiastic as ever. The liberal wines, too, had pleased the singers, and eventually all went back with the Emperor to the theatre and performed the entire opera again. Fatiguing no doubt, but really far more rational than to call for a repetition of pieces in the middle of an opera; thus spoiling the stage illusion, fatiguing the singer, lengthening the performance, or breaking the thread of the composer's ideas.

It is a popular fallacy that talent is all that is needed to reach to eminence as a musician. Indomitable energy must be there, however, or the genius will soon die out. Was not Handel possessed of genius, yet in his case was genius made an excuse for idleness? and did he not wear the keys of his Rucker harpsichord like the bowl of a spoon with his incessant practicing? Again, coolness and self-possession, and unflinching readiness of resource are very necessary qualities, which one's recollections, but too painfully declare to be exceptional, rather than general. How many singers, organists, conductors, etc., have lost all chance of success from peculiarities of nervousness, and want of self-control, when emergencies have arisen? The breaking of a string, the dropping of a note, the absence of a first hand, the incompetence of a singer, are among the every-day causes of such emergencies; but what can be done against such a plague of accidents and mishaps, by a truly thorough artist, was shown on the occasion of the Birmingham Festival. His reserve, coolness, and self-possession were marvelous, and on some occasions underwent tests which surprised even those most intimate with the master. During the Birmingham Festival of 1866 there was a "miscellaneous selection," and after the concert had commenced it was discovered that the orchestral parts of a certain recitative were not to be found. The difficulty was serious. A search was made, but all to no purpose. Suddenly Mendelssohn saw a way out of the maze. He snatched up some music paper, ran off to an adjoining room, and there, whilst the band was fast getting through the earlier pieces of the programme, Mendelssohn composed a new recitative, wrote out the band parts and the conductor's score, just in time for the piece to come in at the place set down on the programme.

Many have played it at sight, so well, that the public knew nothing of the threatened *contempt*.

Servants are very well in their way, but who has not at times been driven well-nigh mad through—let us call them the good intentions—of some household maid or maid-of-all-work, who, in her "clearing up" by "conductors," is so much more to be trusted than her mistress, and who, to term her labors, either consigns some precious treasure to a place where it is beyond discovery, or else stores it in some "safe" place; where indeed it is so safe that it is never discovered, either by her or by its owner? Such servants, alas! are far from few, and such a state suggests the necessity of some sort of house or institution in which servants shall be made thoroughly *au fait* with their duties, for they were apparently never much better in this respect than they now are; at any rate we know that the unfortunate Beethoven was troubled with a slattern who certainly did not believe the general reputation attached to her public work. This "conductor lady" formed a part of Beethoven's household during the time that the master was working at the Mass in D, that stupendous work which Beethoven composed in 1819 at the suggestion of the appointment of his friend, the Archduke Rudolph, as Archbishop of Olmutz, and which should have been completed by the following year. Beethoven, however, became so engrossed with his work and increased its proportions so that it was not finished until some two years after the event which was intended

to celebrate. While Beethoven was engaged upon this score, he one day woke up to the fact that some of his pages were missing. "Where on earth could they be?" he asked himself and the servant too; but the problem remained unsolved. Beethoven, by himself, spent hours and hours in searching, and so did the servant, but it was all in vain. At last they gave up the task as a useless one, and Beethoven, mad with despair, and pouring the very opposite of blessings upon the head of her whom he believed was the author of the mischief, sat down with the consolation that he must rewrite the missing part. He had no sooner commenced a new Kyrie—for this was the movement he was now engaged upon—than some loose sheets of score paper were discovered in the kitchen! Upon examination they proved to be the identical pages that Beethoven so much desired, and which the woman, in her anxiety to be "tidy" and to "keep things straight," had appropriated at some time or other for wrapping up, not only old boots and clothes, but also some superannuated pots and pans that were greasy and black! But there is a little history of another of Beethoven's servants that is worth knowing. As a rule, musicians are very slightly troubled with the business of stables, horses and grooms; and therefore when Fortune does throw a horse in their way, any eccentricities in their conduct in connection therewith are excusable. Now, Beethoven once had a horse, a very beautiful animal, presented to him by an admirer. For the first few days after its arrival its new owner did what most mortals do. He mounted it and took an airing round the suburbs. Then his strange nature showed itself in respect to the steed. Having ridden it a few times, he completely forgot its existence, making his journeys on foot, or by coach, as if a horse was completely beneath his means. The animal soon found an owner. Beethoven at this period had a sharp-witted manservant, who had been with him for some time (rather a matter for surprise, considering the marked man among the menials and lodging-keepers of Vienna, who would not put up with his temper and peculiarities). This servant, finding that his master neither inquired for nor used the horse, took it into his own power, and every bill, instead of allowing them to go to Beethoven, for fear they should jog his memory about the horse, and as a set-off against all this, used to let out the animal to all comers who were willing to pay for it.

Were it not for our knowledge of Beethoven's utter carelessness in the affairs of every-day life it would be hard to realize the truth of such a story as this, for admitting the wonderful propensities which articles (in both large and small establishments) seem to have for disappearing, it is very difficult to imagine how a horse could disappear without being missed, that not being the kind of mishap which could exactly be accounted for. The servant, who was not the mischievous propensities of "the cat"

SLOW PRACTICE.

The greatest attention should be given to slow practice, as mistakes, bad method, etc., will surely creep in the moment the entire attention is relaxed, and when the speed is increased, the mistakes are more difficult to eliminate. No matter how many weeks or months have been continuously spent on one thing, the practice of the same on the last day should commence at a slow speed as at first. Every motion should be slow and accurate, as possible; the fingers should be raised to their highest capacity, every motion should also be quick as a flash. As previously explained, slow practice, like a microscope, makes the minutest details of the fingers, and exaggerations are necessary to make the proportions correct. High speed will reduce everything automatically to its proper value. But the slower the speed the greater attention necessary, as bad method, etc., is doubly insidious under such circumstances, and anything bad at one speed will get worse as the speed increases, and the only remedy will be to commence all over again at a speed slower than ever, and eliminate the difficulties which have often wasted by increasing the speed before the practice, as mistakes, bad method, etc., will surely prove innocent. —S. R. Spencer.

The profession of the teacher is rising into higher every day, and has come to be one of the grandest endowments of human faculties, and of all useful and fruitful occupations may be defined as the usefulness, fruitful, and also indispensable in these days of our civilization.

REFLECTIONS BY THE WAY.

The Conductor.

BY FANNIE EDGAR THOMAS.

Who has not seen a robust man, mounted upon a small platform, stick in hand, claving the air with all his force, bending and beating, jumping, straining and kicking, as though trying to throw arms and legs out of sockets? He does not seem satisfied unless pocket-linings and watch-fobs are being made ready to the public behind, all evidence that they are getting the worth of their money. Now that chorus and choir direction is assuming such large place in music work, it may be well for the more modest and sane leaders of ensembles to be reminded of this frantic strenuousness, and see what in it is best to follow, what to eschew. It is interesting to see that in the normal schools springing up all over the country, for teaching of music in the public schools, there is regular department for "conducting" study. Here most of the "conductors" are women, many of them very young women. The earnest interest amongst them, seeking to reach an efficient standard in their work, is really commendable. That much of the customary strenuousness of "Great Conductors" is eccentric without being valuable, and that other is valuable without being eccentric, was the result of heated discussion upon this point recently.

Frequently it may be seen, that with all this "effort" no change in force, speed or volume may be remarked amongst the body of players or singers. There is an unexpressed but tremendous useless labor, as when a child flogs an elephant with his toy whip, the brave animal unconscious of his existence. Worse yet, often all this energy is in direct opposition to the ideal or sentiment to be expressed. The marked man among the menials and lodging-keepers of Vienna, who would not put up with his temper and peculiarities). This servant, finding that his master neither inquired for nor used the horse, took it into his own power, and every bill, instead of allowing them to go to Beethoven, for fear they should jog his memory about the horse, and as a set-off against all this, used to let out the animal to all comers who were willing to pay for it.

In the first place the leader or "conductor" has no settled "conviction" as to the *structural sentiment* of the composition, and is, therefore, in a state of indecision. He is guided by certain symbols of loud and soft, slower and faster, upon the page before him. He, too, has certain memories which could exactly be accounted for by some one else. And he has a desire either to play it very differently, or very nearly the same, as that memory. But he has no entire "building," distinct and clear, before the intuition; no sense of a beginning, a middle, and an end, and the unbreakable union that must exist between those parts. There is a chimney here, and a stoop there, walls and windows and doors more or less to be discovered. But the "building" of the conductor is not a whole, but a "possession" of a "subject" as a whole, before the mind's eye, all at once, to be painted as a whole, gives a direction to the musical mentality undreamed of by the conductor. The conductor's patches are indicated by epileptic, convulsive, spasmodic exertions instead of INDICATIONS. This is one cause. Secondly, the leader or conductor has no knowledge of the laws of perspective. This art is so much a mystery, and again must be acquired. Some people (as the French for example) have but to imagine, to express through the body, the result of that imagination. Others imagine that they are expressing something, when in truth they are representing the very opposite, or something quite ridiculous. There is movement, that is all, but not THE movement belonging.

One ignorant of the laws of photography sinks in the same way in having his picture taken. He throws himself into a chair "any way" to be "natural," and expects that such pose must be in consonance with his imagination. Far from it. Witness the difference between the actor and the trained actor, and that of the farmer's boy. Witness the difference between the meaningless "antics" and "gyrations" of X or Y or Z when conducting, and the logically rhythmic correctness of the trained conductor who literally "reflects" the subject matter of the score (not its notes and

symbols), and whose men before him, are again "reflecting" his conception.

To be at his best a conductor, man or woman, of choir or chorus or orchestra, should be free from the score. The conception, if there be one, is inevitably hampered (as is musical performance) by the presence of, or even full knowledge of the print as its symbol. Freedom to express the intangible picture, however distinct to the musician, is restricted by fixing the mind and its consequent nose, glued to the binding of a book.

No man or woman can convey the self-conscious and impressive force of conviction while keeping the nose glued to the binding of a book. This is as impossible as it would be for a lover to convince his lady-love of his affection while reading the impassioned wording from a gilt-edged "reader."

THE BUSINESS MAN AND MUSIC.

BY E. A. SMITH.

THERE has been much written and said regarding the lack of interest that the average business man has in good music, but the writing has principally been from the standpoint of the musician. Let us carry the analysis still further. The average business man has but little interest in the best that is represented in art; he has but little interest in the best in literature, but he has a general interest in each of them.

What would the symphony orchestras of New York, Boston, Chicago and other cities do were it not for the business men who usually finance these great enterprises by guaranteeing a certain sum, all or part of which they are frequently called upon to pay.

First, the American people are known and recognized as an inventive, manufacturing and commercial nation. In new country in which the trade is developing in every direction, in which risks are problematic, in which competition is fierce, the business idea predominates, and the business man realizes that he has but little time to devote to his hobby. It is often a question of whether he will have more art and less dollars or more dollars and less art, and the average business man feels that he would prefer to live on dollars and not on art.

The schools are paying more attention to music, drawing and literature, so that the child is forming a taste for these things, and learns more in the first few years of school life than the average business man of to-day ever new. It is safe to predict that the next generation will advance considerably in the art idea, and in the next century we shall, without doubt, have musicians and national schools that will compare favorably with any in the world.

The business man, therefore, should not be censured or condemned because in his enjoyment of music he prefers that which principally entertains, and which musicians call "trivial," as it takes him from his business cares with the least mental effort.

Naturally, musicians wonder why business men have not made a study of music, so that they can enjoy such composers as Bach and Beethoven. But why should not the other professions enjoy the business man will be able to thoroughly enjoy and comprehend.

Musicians are not alone in this. A man cannot know every thing, and while musicians are talking about the business men not enjoying the best in music, in turn suppose the business men express their order at the inability of musicians to comprehend and do business in a business-like way. It is safe to say that the musician has weakened his cause in the eyes of the business man, more because he has been unbusinesslike in the management of his affairs than anything else. For this the musician should be censured. He has no right to carry his art idea to such an extent that he neglects paying his bills, especially if his income is a good one.

There are two sides to every question. The business man has just as much a right to review the weakness of the musician as the musician has to review the business man's defect from his standpoint. Neither should condemn or excuse, but each should strive to strengthen those points in which they are especially weak, that the grand summary of their character and enjoyment may be a rounded and complete whole, symmetrical at all points.

MUSICAL TID-BITS.

BY GEORGE HAHN.

A musical friend is a friend indeed. Hope and work make life worth living and lead to success.

We need more music and less noise. A mistake does not sound so bad when no one is listening.

The orchestra is perfection in music. Let us encourage it.

If a criticism is well-meant we should be thankful for it.

There is a broad and narrow road in music; on which road are you? Are you following the crowds or setting an example?

The person who draws originality does not always appreciate it when he plays it.

The amateur who plays for his friends is building better than he thinks.

"Art is long and time is fleeting"—and we get a small proportion of both.

A piano in the home signifies nothing. It is how often it is played, and what is played that counts.

The faculty of being sunny without technique is frequently more valuable than a finished technique and a sunny disposition.

We cannot imitate the music of the woods, but we can get the spirit of it in our hearts.

That mighty word "if." But all people do not use it to the same extent. In the vocabulary of many it is entirely unknown, and they are the ones who are forging ahead.

That propensity for work, that stick-to-itiveness so auspicious in the character of a few, is the key to success. Talent with it, and we have a candidate for greatness.

The teacher who teaches only for the money will never get anything more than that. An artist does not always get as much salary as the applause would denote. There is often a great difference between the two.

Somewhat of a man never listen to the counsel and advice of their critics. It is well so, for if they did, it would surely put an end to their greatness, in a majority of cases.

As the seasons differ we will have all kinds of music; and that is always.

What was once original has become commonplace through use; and what was commonplace at the beginning has long ago become "old-fashioned."

Fantastic tricks on the keyboard astound us; and that is the end of it.

The higher you climb the less you will see of your tolling brother below. But he is there, struggling as perhaps you did. When you were as far removed from the top as he a little help, a little encouragement, were mile stones in your road toward success. Reciprocate! If you are near the top, think less of it and a little something of those below. If you are at the bottom, or nearly so, look up. If there is a human being ahead of you—I say a human being—he will not always keep his back to you. Give and take and remain cheerful through it.

The highest salaried singers and players are not those who receive the highest salary, but those who feel that they are devoting a part of their lives to the interest of a great art. Let us join their ranks!

Music is "used" for too many purposes. It too often merely furnishes one of the satellites revolving around a sun, which may be anything from a wedding to a funeral. One of the best advantages of every body is interested in the happy play, and we cannot help agreeing that the wedding march is of secondary importance. But at the opera, from the first announcement of a great art. Let us join their ranks! look over the names in the cast and go to see the "favorites." At a concert the singers and players often interest us more than the program. Down the aisle we find a group of people who are functioning and dancing. Music accompanies a great many things beside a song. Its presence, however, is always welcome. Thank God that it is "used" so much!

No teacher is obliged to give instruction to every applicant. No student is obliged to receive instruction from every teacher. A teacher who teaches a pupil who, through laziness, fails to make reasonable progress. One can stand a lack of talent if there is a fair degree of application, but only the worst financial straits will condone the wasting of time on a lazy pupil. One of the best advantages of a teacher who has the ability to continue the face of instructing such a person.



WHEN St. Paul wrote his first Epistle to the Corinthians he must have had some contemporary instance similar to the recent and greatly deplored death of Edward A. MacDowell in mind, when he conceived the wonderful lines: "O, Death where is thy sting? O, Grave where is thy victory?" In the death of the American composer, who stood preeminent, there is none of the sting of death—none of the grim victory of the grave. Death, to MacDowell, was but the final sleep; it ended an existence more tragic by far than the mere cessation of life. "How wonderful is death," says Shelley, "Death and his brother sleep." That Schumann, Wolf and MacDowell should have been obliged to spend their last days in mental darkness seems doubly pathetic when we remember that the offspring of their brains will remain through the centuries a continual joy to mankind.

MacDowell has left us just as we are beginning to realize that we had a great master. Appreciation comes all too slowly to the great. That his works have not been received with wild public acclaim is not remarkable. One worthless song has earned more for its perpetrator than have the entire compositions of MacDowell. This is deplorable, but nevertheless, a fact. Dr. Johnson says: "There is not a more painful occurrence than the death of one who has injured without reparation." The American people will never be able to repair the injury that their lack of appreciation has caused to MacDowell. His legacy to us is one of our great national possessions. His labors for us have done more to raise the standard of civilization of our country in the eyes of other nations than have the combined victories of our armies and our navies."

MacDowell may not have founded a great American school of musical composition, nor was it altogether desirable that he should have attempted to do so. Whistler tells us that national art is as impossible as a national school of mathematics. Art is universal, and it is just that characteristic of MacDowell's works that made his compositions great. MacDowell was, first of all, a poet. Richard Wagner said of Beethoven, "The essence of his great works is that they are only in the last place music, but in the first place contain a poetical subject." MacDowell might have realized his first ambition to become a great poet. Consider the beauty of his own verses in his well-known song, which runs:—

"The robin sings in the apple tree,
The blackbird swings on the thorn;
The day grows old, and silence falls,
Leaving my heart forlorn.
Night brings rest to many a soul,
Yet mine is dark with woe;
Can I forget the days gone by
When my love I whispered low?
Oh, robin and thou blackbird brave,
My songs of love have died;
How could you sing as in by-gone days,
When she was at my side?"

The rest-burdened night has come to Edward MacDowell—the songs of love have died, but his real greatness is destined to live for ever in the hearts of all who love music.

In the February issue of THE ETUDE Mr. H. T. Finck, for many years an intimate friend of MacDowell, told us that our great national musical need is "more listeners who are trained to appreciate good music. MacDowell's genius is so peculiar and rare. There is an individuality and poetry about his work that places many of his best compositions beyond the pale of popular appreciation. As time passes these works will receive the attention they deserve. Only under the fingers of the composer and MacDowell was one of the most distinguished performers upon the piano of our day—these quivering, sensitive, tone-dreams be brought into that transient existence which marks the moment of inspired interpretation. Any one who has ever heard MacDowell play his own works is not likely to forget the rare charm of the performance. The romance is closed, and as the curtain is drawn over some tragic drama, we leave the scenes with sadness, sympathy and deep regret.

WE had read of the statue of Camille Saint-Saëns that was to have been erected in the foyer of the Opera House at Dieppe, that charming little coast city, which is the gateway to France for so many American visitors. Now our admirable contemporary, *Music*, of Paris, one of the most attractive musical journals published in any language, prints a reproduction of a photograph covering two whole pages, giving us convincing proof that the statue has really been erected. It is a picture of the dedication services. Saint-Saëns himself sits in the midst of a large group, in amiable contemplation of his own statue. Fortunately, Saint-Saëns has lived long enough for his fellow-citizens to come to a realization of his musical activities. Had he died, let us say at the age of forty, when many of his most notable compositions had already been produced, such a flattering ceremony could never have taken place. His fate would have been that of Schubert, Mozart or Wolf. Public recognition is usually tardy. We have seen streets named after Bizet and other composers in Paris, and we have even wended our way along "Eroica" place on pilgrimages to the haunts of the immortal Beethoven. A suburb of a large American city boasts of a DeKonov, Foster and a MacDowell place, each one named for an American composer. These popular expressions of musical interest, whatever their real worth may be, are significant. Perhaps the musician is at last taking his rightful position among men of affairs. It is, to say the least, encouraging.

ONE of the most serious of the practical problems confronting the teacher and the student of music is the greatly increased cost of living. We will leave the discussion of the economic conditions underlying the situation to the general periodicals, our national congresses, the body, and those influential circles that surround the glowing stores in country stores all over our land. What concerns us is the vital significance of the constantly growing increase in the price of necessities in its relation to the work of the musician.

A writer in *The American Magazine* for September showed how difficult it was for a professional man in New York city to live upon an income of \$1,800 a year. A few years ago \$1,200 in New York might have been considered a fair income, but now \$1,800 is inadequate. In other parts of the country the cost of living may be less than in New York, but the increase in cost of living has been proportionately great. Just why one city should be more expensive than another is difficult to determine, but even on other continents this condition prevails. It is much cheaper to live in Munich than in Frankfurt-am-Main, and the cost of living in Leipzig is considerably less than in the other Saxon city of Dresden, only a comparatively few miles distant.

The percentage of increased cost of living has been estimated as varying from 20 per cent. to 65 per cent., depending upon the locality. What increase can the teacher be expected to make in his fees to meet this additional cost? He must keep up appearances, and the only method of doing so is to make a higher rate. But, "But," argues the teacher, "If I make a higher rate many of my patrons, who are themselves feeling the increased cost of living, will be obliged to discontinue." This, of course, depends upon the attitude of the teacher's patrons toward music. If they have been permitted to have the erroneous idea that music is nothing more than a superfluous pastime, an idle luxury, they are very liable to make their first efforts toward economy by curtailing the music lessons. If, however, they have been convinced that music has a real and important educational value, their enforced economy will be focused in another direction. THE ETUDE has lost no opportunity in presenting the pedagogical advantages of music in the most clear and convincing manner possible. Articles by undisputed authorities have been frequently inserted for this express purpose. The teacher who has formed the habit of sending marked copies of THE ETUDE containing such articles to parents will have little difficulty in adjusting the matters of fees to suit the times.

THE matter of fees for instruction must of necessity depend upon local and personal conditions. It may be safely said that here is nothing with such an unstable and variable market value as musical talent. We have known of teachers in little country villages who have had little difficulty in filling their time at the rate of \$200 per half hour, and we have known teachers in our great cities who have had great difficulty in persuading their pupils to pay twenty-five cents per lesson. Musical ability seems to play a somewhat unimportant part, for very worthy teachers are often obliged to receive almost insignificant fees, and veritable charlatans have had the audacity to demand exorbitant fees. Where the combination of business ability, musical and pedagogical proficiency and good advertising exists, the matter of fees is one of secondary importance. We know of one of the most efficient teachers in New York who possessed these desirable characteristics and yet was obliged to accept twenty-five cents for a lesson during his early years in the city. He now receives \$1000 per hour.

A good music teacher should receive for one-half hour's instruction a rate similar to that received for calls by reputable physicians in the community. The training of the competent musician is frequently more costly than that of the doctor. He works none the less hard to reach efficiency. His importance as an educator should give him a social rank equal to that of any professional man in his city. If he resides in a district where doctors receive \$200 for a call, and if the musician is proficient, he should have no hesitancy in asking for such a rate. Who is able to determine the therapeutic importance of music in the home? Is it not of far greater value than the thousands of discarded drugs that physicians used to prescribe? Moliere, in one of his satirical plays, brings forth the fact that "Tabasco" was looked upon as a universal panacea by physicians of the day. Who would be absurd enough to rank music with the piquant little appetizer of the epicure? And yet this comparison illustrates the unsettled condition of internal medicine and the permanent value of music, for even in Moliere's time music was supposed to be of value in treating nervous diseases.

COMMUNICATIONS relating to the campaign against dishonest testimonials given by subsidized pianists to the pianoforte firms who engage in the still continue to come in. At the same time some of these firms are flooding the daily papers with advertisements publishing testimonials. No amount of advertising can make a reprehensible practice respectable. No amount of manufacturers realize that such a practice is a bad business policy can they valuable exposure of the patent medicines containing dangerous drugs and the intoxicants resulted in a condition which the patent medicine manufacturers have found it impossible to combat with advertising. The best way for the world is to plainly state the facts to non-musicians, and assure them that, since money, the value of other testimonials is likewise uncertain. As we stated in the initial article, "A Disgrace to Music," in the December ETUDE, the opinion of some unbiased teacher in a little country town is often of more value to the purchaser of a piano than the bought testimonial of the celebrated performer.

To Miss Ilka Kilitisch von Horn

HUNGARY
RAPSDIE MIGNONNE

CARL KOELLING, Op. 410

Poco lento

p

Allegro

ritard

f

cresc.

ff

p

cresc.

Allegro vivo M.M. ♩ = 160

ff

f

dim.

mf

f

mf

cresc.

f

ff

cresc.

Allegro moderato

f

ff

Poco lento

ff

p

ff accel.

Allegro vivo

GNOMES' PATROL

Zug der Gnomen

Allegro moderato M.M. ♩ = 108

Secondo

F. von BLON

Secondo part of the musical score for 'GNOMES' PATROL'. It consists of seven systems of piano accompaniment in 2/4 time, marked 'Allegro moderato M.M. ♩ = 108'. The dynamics range from *pp* to *mf*. The piece concludes with a double bar line.

GNOMES' PATROL

Zug der Gnomen

Primo

Allegro moderato M.M. ♩ = 108

Primo part of the musical score for 'GNOMES' PATROL'. It consists of seven systems of piano accompaniment in 2/4 time, marked 'Allegro moderato M.M. ♩ = 108'. The dynamics range from *pp* to *mf*. The piece concludes with a double bar line.

Secondo

Musical score for the 'Secondo' part of 'The Etude'. The score is written for piano in G major, 4/4 time. It consists of seven systems of music. The first system begins with a *pp* (pianissimo) dynamic. The second system includes a *cresc.* (crescendo) marking. The third system features a *ff* (fortissimo) dynamic. The fourth system includes a *decresc.* (decrescendo) marking and a *p* (piano) dynamic. The fifth system begins with a *pp* dynamic. The sixth system includes a *pp* dynamic. The seventh system concludes with a *ppp* (pianississimo) dynamic. The score includes various musical notations such as chords, arpeggios, and fingerings.

Primo

Musical score for the 'Primo' part of 'The Etude'. The score is written for piano in G major, 4/4 time. It consists of seven systems of music. The first system begins with a *pp* (pianissimo) dynamic. The second system includes a *cresc.* (crescendo) marking. The third system features a *ff* (fortissimo) dynamic. The fourth system includes a *decresc.* (decrescendo) marking and a *p* (piano) dynamic. The fifth system begins with a *pp* dynamic. The sixth system includes a *pp* dynamic. The seventh system concludes with a *ppp* (pianississimo) dynamic. The score includes various musical notations such as chords, arpeggios, and fingerings.

ARCADIA

INTERMEZZO

H. ENGELMANN

Allegretto non troppo

Tempo di Valse M.M. $\text{♩} = 50-60$

First system of the musical score for Arcadia Intermezzo. It features a piano introduction in 6/8 time, marked 'Allegretto non troppo', with dynamics *mf* and *p*. The tempo changes to 'Tempo di Valse M.M. $\text{♩} = 50-60$ ' in 3/4 time. The score includes various musical notations such as slurs, ties, and fingerings. Key markings include 'quieta', 'lunga', 'poco accel.', and 'CODA'. The piece concludes with a 'Last time only Allegro' section marked 'rit.' and 'last time to Coda'.

Second system of the musical score for Arcadia Intermezzo. It continues the waltz tempo in 3/4 time. The score includes various musical notations such as slurs, ties, and fingerings. Key markings include 'Tempo di Valse lente M.M. $\text{♩} = 44$ ' and 'poco a poco cresc. stringendo'. The piece concludes with a 'D.S.' (Da Segno) marking.

NOCTURNE

for the Organ *

Sw.: Soft Reed, 8 ft.
Registration: Ch. or Gt.: Dulciana, 8 ft.,
Ped.: Soft 16 & 8 ft.

Edited by Preston Ware Orem

Andante M.M. ♩ = 100

FR. CHOPIN, Op. 9, No. 2
Arr. by Edwin H. Lemare

* Although this arrangement is for the organ it may be used on the piano by playing the small notes in the left hand part and discarding the pedal staff.
† On a three-manual Organ these notes may be played by the thumb, on a soft 8 ft. stop, on the Great.

§) All small notes are for the piano.

©) This passage is in *Sues*, on the piano.
d) Play an *Sve* higher, on the piano.

BY THE SEA

AM MEER
FRANZ SCHUBERTTranscribed by
F. LISZT*con molto espressione*

Be - fore us glanc'd the wide spread sea, With eve's last rays in

Molto adagio
pesante
p *molto legato*

vest - ed, We sat in the des - o - late fish - ing hut A - lone and si - lent - ly rest - ed.

tremolando
pp *recit.* *cres.* a - rose,

cen the wa - ters heav'd, The *do*

sea gull kept 'round us fly ing,

A molto rfz *f*

I gaz'd up - on thy beau - teous eyes - Sweet one I saw thee cry - ing.

dim. *pp il canto mf*

a) These abbreviations indicate a repetition of the preceding figure.

b) Players having small hands may omit the upper notes of the left hand part, where necessary.

The tears fell fast on thy dar - ling hand, And low be - side thee knee - ing, From that white hand I sipp'd a - way The

sostenuto
molto espressivo
cantando
Ossia

tear drops o'er it steal - ing.

tremol *pp* *With recit*

fa cresc. - tal longing con - sumed from that hour, My

soul and bo - dy wast ed, They

molto rfz *f* *dim.*

had, a - last a pois - nous pow'r, Those *esclamato* fe - ver - ish tears I tas - ted.

cresc. molto *rfz molto* *riten.* *p* *pp*

To Miss Agnes Evans Frysinger

DREAMS

J. FRANK FRYSDINGER, Op. 30

Tempo Rubato e Moderato M.M. ♩ = 108

J. FRANK RYSINGER, Op. 30

1 2 3 1 2 3
rapidamente
pp
p
mf
a tempo
cresc.
pp
p
mf
a tempo
Last time to Coda
senza rall.
Poco più mosso
rit. a tempo
p scherz.
cresc.
poco rit.
senza rall.
pp
Trio
dolce
cantabile
p

* From here go to the beginning and play to Θ ; then, go to Trio.

The image shows a page from a musical score for 'The Swan' by Camille Saint-Saëns. It features a vocal line and piano accompaniment. The score includes various dynamics and tempo markings.

Top System:

- Vocal Line:** Starts with a treble clef and a key signature of two sharps (F# and C#). The tempo marking is *accel.* (accelerando). The melody is written in a simple, lyrical style.
- Piano Accompaniment:** Starts with a bass clef and a key signature of two sharps. The tempo marking is *accel.*. The accompaniment consists of chords and single notes, providing a harmonic foundation for the vocal line.

Middle System:

- Vocal Line:** Continues the melody. The tempo marking is *rit.* (ritardando). The dynamics are *p* (piano) and *cresc.* (crescendo).
- Piano Accompaniment:** Continues the accompaniment. The dynamics are *p* and *cresc.*. The tempo marking is *a tempo*.

Bottom System:

- Vocal Line:** Ends with a treble clef and a key signature of two sharps. The tempo marking is *Lento* (slow). The dynamics are *pp* (pianissimo) and *cresc.*.
- Piano Accompaniment:** Ends with a bass clef and a key signature of two sharps. The tempo marking is *Lento*. The dynamics are *pp* and *cresc.*. The score concludes with a *D.C.* (Da Capo) marking.

CARNIVAL SKETCHES No.10

Bicycle Galop

KARL BECHTER

Tempo di Galop M.M. ♩ = 152

THE ETUDE

SLEEP, BABY SLEEP

JESSICA MOORE

Andante M.M. $\text{♩} = 72$

VOCAL or INSTRUMENTAL

GEO. L. SPAULDING

In your lit - tle co - zy
bed, Dol - ly lay your wea - ry head; Go to sleep now
right a - way, Then to - mor - row we can play. Sleep, ba - by sleep!

THE FIRST DANCING LESSON

Tempo di Valse M.M. $\text{♩} = 54$

WALTZ

R.R. FORMAN

Fine *mf*
D.C.

THE ETUDE

DANCE AT THE FAIR

KIRMESS

GEORG SCHEEL

Allegro M.M. $\text{♩} = 72$

p *cresc.* *dim.* *Vivo* last time for Fine only *cresc. e string.* *sf* *D.S.*

WITH THE BREATH OF ROSES

SERENADE

HARRY HALE PIKE

Moderato

mp con espress.

1. Still the night and hush'd the
2. If the song that in thy

mp *rall.* *mp* *a tempo*

dim.

breez-es, Rests the world in slum-ber deep, All the ros-es of thee dream-ing, Breathes sweet
dream-ing, Fills thy heart with thoughts of me, Bring thee joy and ar-dent long-ing, Thus that

dim.

rall. *cresc.* *a tempo*

in-cense to thy sleep. Near the ros-es I am sing-ing, That their per-fume ris-ing so, To thy
all thy life might be. Gent-ly wake and at thy win-dow, Lis-ten where the ros-es grow, Throu-shalt

rall. *a tempo cresc.*

espress. *rall.*

dreams may waft my mu-sic, Bear my love song soft and low.
hear my own voice sing-ing My sweet love song soft and low.

colla voce *rall.*

Valse lente
con molto espress.

All my heart is in thy keep-ing, All my life I give to thee — Days of sor-row, days of sun-shine,

poco più mosso *cresc.*

Al-ways faith-ful I will be. — Promise you'll be true for-ev-er — Pledge your love with vows like mine —

poco più mosso *cresc.*

poco lento marc. *rall.*

— Take my ten-der heart's de-vo-tion, Take my heart and give me thine.

poco lento *f marc.* *a tempo* *dim.* *rall.* *mp*

SING ME A SONG OF A LAD THAT IS GONE

ROBERT LOUIS STEVENSON

E. MAC LEAN

Moderato

Sing me a song of a lad that is gone, Say, could that lad be I?

p

cresc. *dim.* *p*

Mer-ry of soul he sailed on a day O-ver the sea to Skye Give me a-gain

animato rit.

p *pp* *cresc.*

all that was there, Give me the sun that shone— Give me the eyes— give me the soul,—

dim. *p* *a tempo*

Give me the lad that's gone. Sing me a song of a lad that is gone,

cresc. *dim.* *cresc.* *dim.*

Say could that lad be I? Mer-ry of soul he sailed on a day O-ver the sea to Skye.

cresc. *dim.* *cresc.* *dim.* *animato* *rit.*

Bil-low and breeze, islands and seas, Mountains of rain and sun,— All that was good,

p *cresc.*

all that was fair,— All that was he,— is gone.

dim. *p* *pp*



THE ETUDE

Vocal Department

OPINIONS OF NOTED SPECIALISTS

Editor for this Month, DR. J. C. GRIGGS
Editor for April, MME. L. D. DEVINE

THE NEW VOCAL PUPIL.

We all have, presumably, a plan for beginning teaching a new pupil, adaptable to the special demands of each individual. There are, however, peculiar problems which are sometimes missed. A judgment is always expected. "Is my voice worth cultivating? Can I make it pay?" Am I a soprano or alto? What is your method? To meet these questions honestly is sometimes a task. "Can I make it pay?" is by far the worst. The habit of mind which prompts this question is most disheartening. We must, of course, discuss ways and means, but the person who, at the outset, has this bold narrow view of the vocal situation, and this alone, is pretty hopeless. Unless he cares more for the vocal art than to look upon it only as a possible livelihood, it is to be hoped that it will not pay him, and it probably will not. So, with the beginner the merely financial argument should never be used. As well ask, "Will it pay me to preach?"

But whether the voice be worth cultivating is a fair question, and one which may well cause the teacher considerable anxiety. A fair answer involves many other conditions. First, the general health of the student, and equally important, his musical apprehension and persistence. We all beware of the enthusiast who announces "I just love music" as the final statement of his equipment and assured success. Until the teacher knows these conditions he must hesitate about giving a final answer, as to its value, unless it be the really phenomenal voice. But the phenomenal voice question will settle itself. It is the voice which is manifestly exceptionally good without being a phenomenon, which gives the teacher most anxiety, and about which he should in self-interest refuse to prophesy until he knows of the talent, temperament, and diligence of its possessor. Many a heartburning and disappointing result might be avoided by greater honesty on the part of a new teacher or by greater reserve in his estimate of a young and promising student.

My observation has been that teachers most often err in trying to answer immediately the question as between soprano and alto or mezzo. What would seem most obvious is often deceptive, especially in women's voices, and the range of possible notes may not throw much light upon the eventual working range of the developed voice. Many teachers do not feel that they have their bearings unless they very soon determine this matter. In some cases, however, months of growth are necessary before the voice will itself answer the question.

"What is your method?" can hardly be answered in these more enlightened days without a quite considerable dissertation on voice, a controversy as it were. This, perhaps, can be attempted in a brief interview, but beware singer—teacher or pupil—who has, or cries for, a method with an exclusive label on it. The charitable young too frequently appears in the vocal teaching profession usually cloaks itself with some proprietary "my method," minimizing and decrying all sources of vocal wisdom other than itself.

Try in each case to gain an estimate as soon as possible of the new personality—and at first hand. Find for yourself the experience, the intelligence, the musicianship and the nervous force of the new pupil with the same care that you try to find his voice, as possible to let the student see that this singing matter, if it is to be a success, must first of all, become an element of culture in his own life, an element not only of aesthetic culture, but of nervous and sometimes of physical culture. Singing is a more merciless expression and exposure of personality than is any other art, and a great value, often the greatest value of its training, is the acquirement of nervous poise. Its ultimate end is not the occasional skillful exhibit of an accomplishment, but is

the training of a character in vocal, musical, mental, nervous and physical equipment to meet whatever demand the accomplishment or art may make upon it.

When the new pupil has come from another teacher there are several things to be remembered. There is so much difference of opinion and taste in respect of minor details of vocal technique that unless we keep our individual jealousies and whims sternly in check, we shall fail to see the good already accomplished in the voice. Aside from the occasional voice which has been absolutely wrongly taught, and perhaps even then, we should always try to find the best which has been done, and build on that so far as is consistent. And this, in no dishonest spirit of professional courtesy, but in the interest of economy. The continuing of a method involves no sacrifice of principle. You can, of course, find plenty of points of destructive criticism to begin on with such a pupil. If you are in a contentious mood you can prove conclusively to him that he must have been taught badly because he does so many things badly, but wait and find first whether he does not do some things well, remembering that your own teaching would not be fairly judged by the work of your poorest pupil. It has been the reproach of the music-teaching profession that it is so recriminatory and contentious. But remember that the best teachers, the men of larger mold, do not quarrel. Here was a recent case in point. A girl, returning from a year abroad, had been taught by a German teacher to shout uproariously. She had a poor ear, sang consistently out of tune, and expected to, until she should acquire, as she thought, more "musical training." Her tone was unquestionably hard, non-resonant and forced in its every emission. But even in this potentially extreme case of bad previous teaching, the wise course seemed to be to quietly record rather than to bitterly destroy. And the end justified the means. After six months she herself said that her harsh "made in Germany" voice had been all wrong, that she was at last singing in tune and with ease, and the new teacher had not been obliged to use undignified and disheartening condemnation.

Beyond this, there may be the bare possibility, in spite of your unvarying success in so hitting it off that you develop a real swan every time—the bare possibility that you yourself may learn something from the new pupil. We all need that charity which is consistent with fidelity to conviction.

The Vibrato, in Relation to Style and Method.

The vibrato, as an element in style of rendition, must be regarded in exactly the same light as other devices of interpretation, such as the portamento, the rare upward slide, the exclamatory accent, the falsetto pianissimo, or even the turn and the trill. That is, it should be used only in carefully studied application to the musical and interpretative phrase, and never allowed to unconsciously appear as a continued trait or mannerism of the voice.

These other devices are recognized as legitimate, if used with discretion, but any one of them used too often or in unsuited manner not only nullifies purity of style, but is a gross violation of vocal method. What can be more impure than frequent portamento in its many variations? Our whole study of accurate pitch in attack makes it necessary to forbid and eradicate all slides on portamento from the beginner's work. And usually we have to keep on "killing snakes" for many months before the so slovenly attack and release is abolished, and the intuition of certainty and distinction is achieved. But after this is accomplished to a certain degree of safety, there remains to be pointed out the noble and wholly dignified grace of the vibrato, not a contradiction of previous prohibition nor a return to impurity, but in its judicious use and artistic reserve, a fulfillment of the law of purity and elegance of style. Why did Salvatore Marchesi make the second of his twenty "vocalises" a study in absurdly frequent upward portamento? Perhaps, like the dish

of sugar given to the child, to stop his stealing it. At least it has proved time and again a most powerful corrective and tonic to the vocal appetite and perception. Give an inveterate "slider," whom you have tried with all the staccato attack devices, a course with this exercise. The conscious portamento repetitiously insisted upon will cure the unconscious and slovenly one.

And the same of the exclamatory accent. Used continuously it is absolutely unvoiced and subversive of all economy of breath or elasticity of tone. It is trite to say that it is forbidden and discarded until such time as it may be safely reinforced with proper intuition of its occasional propriety.

Similarly the falsetto, not only in high notes, but in the middle and lower tones may occasionally embellish interpretation, but to use it constantly would be utterly futile and tiresome.

While we are untidy in this age and generation, to use the turn, trill and other coloratura embellishments lavishly, there was a time in the history of vocal art when these more conscious devices were also exaggerated, to the great detriment to purity of style.

Now, the vibrato stands in the same relation to style as the above items. Its unconscious use must be forbidden at all times, and it is better in the earlier years of work to prohibit it absolutely. Only when breath control and attack have been fairly perfected, and when musical taste has become so sensitized as to be a guarantee against its abuse, may it be allowed at all. For the vibrato is most insidious in its temptations. It so easily increases resonance in many voices. It so easily gives a roundness and feeling of maturity to the tone, that the young singer mistakes its uncontrolled appearance for a similarity to the great voices of professional singers. And the worst of it is that many a mature singer of great prestige and success has allowed his vibrato to master his voice, and has suddenly been confronted in the otherwise plenitude of his powers with the fixed voice of an uncontrolled vibrato, which has suddenly terminated his or her career. There have been some striking examples within past few seasons of singers making their final and inexorable exit from the opera stage through the final marked "wobble"—and wobble is only plain English spelling for uncontrolled vibrato. That same exit is even now yawning for others, who will soon pass out from a successful and admired career, years before their time.

We have thus gradually come over from a discussion of an impurity of style to the more fundamental fact of its being a fault of tone-production; that is, a fault of method. Of its technical aspect much might be said. The vibrato is not the rapid quaver of the tight, hard throaty tone. That is quite another matter, a grievous fault to be sure, but one which cannot persist if the voice be loosened and brought under the first principles of good emission. The vibrato, in its best estate, is the attribute of a loose tone, and of a tone which, in several respects, is bound to be a mighty good tone. This is the apparent contradiction and the insidious temptation. Because it does apparently help resonance, because it does not always imperil pitch in its earlier manifestations, because its spoiling of good attack and control is not immediately perceived, because, in short, like many another vice, its first appearance is both innocent and charming, the young singer too often accepts it gladly and rushes on to its unrestrained use. And here the wise guidance of the teacher who knows the end from the beginning is needed.

Either unqualified prohibition involving renewed study of attack and breath is needed, or this qualified prohibition: "Never allow yourself vibrato excepting where you can, under the same conditions of power and phrase, sing the same tone absolutely straight or waveless." This is an extremely drastic rule, and it may be freely granted cannot be rigorously applied to every voice. It is, however, a splendid working ideal, and in most cases may, with patience, be fully realized.

And now in conclusion—what of the teacher's attitude toward this subject? First, he must be as constantly awake to its presence or absence as the student is to variations of pitch. Probably there is no one thing about tone which can exist in such large measure without the singer himself noticing it, as can the vibrato. Are you, as a teacher, constantly using in daily lessons, and so forming an unsafe model for your students? Does the little stumbler go home resolved to copy that "lovely wave" in your teaching voice, and return with the "wobble" and all its ills? Such cases have occurred with some very best teachers. If so, the subject should cause you to



Violin Department

Edited by ROBERT BRAINE

HAS THE SECRET OF CREMONA VIOLIN MAKERS BEEN DISCOVERED?

There is nothing which is of such perpetual interest to the entire fiddle world as discoveries in the making of violins, tending to make them the equal of those of Cremona. The true secret has been discovered 95 times, and there is fully as much interest and excitement attending the 96th discovery as there was on the occasion of the first. The trouble is that the secret will not "stay discovered." As a rule the discoverer is the only person who thinks that the new violins are the equal of the Cremona instruments, and the excitement dies down only to blaze forth when the next discovery is announced.

The cause of this great interest is due to the fact that every violinist who does not already possess one looks forward to the possession of a Strad, a Guarnerius, an Amati or a Bergonzi as the nearest wish of his life. He believes that with such an instrument he could soon play his way into fame and fortune.

Take the case of a vocalist; imagine if by the payment of so much money he or she could have transferred to their throat the voice of a Caruso or a Melba! Imagine the price to which these transferable voices would attain! This is exactly the case of the violinist; however, for if he have money enough he can purchase a Strad or Guarnerius—the finest violins in the world.

Just at the present time the secret of Cremona violins has been discovered again, and is being discussed by violinists all over the world. Dr. Max Grossman, of Berlin, is the discoverer and Otto Seifert, a practical violin maker, is the name of the man who worked out Grossman's ideas. Grossman is a scientist, and spent nine years of his life endeavoring to learn the secret of the remarkable tone of the violins of Cremona. Dr. Grossman declares that the general belief that age improves the tone of violins is all moonshine. His idea is that the violins of Stradivarius were every bit as good when they were new as they are to-day. The excellence of the Italian instruments, he claims, is due to attuning the top and back of the violin to each other, so as to establish sympathetic vibrations. As it is well known, every object—a piece of wood, a lamp-post, a block of stone or a lamp chimney—gives out a certain tone when struck. The top of a violin, before an instrument is put together, gives out a certain tone, as does the back. Grossman works his tops and backs to certain notes in such a manner that when the violin is put together, remarkable results are obtained through the sympathetic vibrations which are established.

As far as making the tops and backs of different pitch, the idea is as old as the hills, and many violin makers have experimented along these lines with more or less success. Grossman, however, claims that he possesses a secret process of attuning the tops and backs, but has not yet made public the relations of the tones he uses for these parts respectively. He has examined

many Stradivari violins, and has found that in each one the top and back were attuned to each other in exactly the same manner in which he has his new violins constructed.

Testimonials as a rule are of little value in the musical world as respects the merits of violins, pianos, wind instruments, etc., but Grossman has collected a series of autograph letters from men of such great note, as violinists and musicians, that the list is little short of imposing. He has letters from the following violinists—men who are kings in the violin world: Eugene Ysaye, Cesar Thomson, Jacques Thibaud, Henri Marteau, Emil Saurer, Arthur Hartmann, Oscar Meyer, Alexander Sebald, Josef Frischen, and Jan van Oort. There are also letters from Arthur Nikisch, the eminent orchestral conductor, Anton Hekking, the great violoncellist and Dr. Otto Neitzel, the great German pianist and critic.

These men in letters over their own signatures, following exhaustive tests, say that there is no doubt whatever that Grossman has solved the secret of the Cremona violins, and pronounce his violins the full equal of the great Italian instruments. Eugene Ysaye says: "They have all the tone of the Italian violins," Thibaud, "They are fully the equals of those of Stradivarius and Guarnerius," Anton Hekking, "I congratulate the discoverer of this problem on the solution of the problem which the makers of the entire world have worked since the time of the old Cremonese," Marteau, "The luthier's art will be made new," and the list goes on. It is not only the great violinists who now obtain good instruments without paying a fortune for them," Saurer, "For the first time in my life it was impossible for me to tell the difference between my Guarnerius del Gesu and the new instrument. It is really unbelievable," Arthur Hartmann, "They rival the old Italian masterpieces," and the list goes on. The problem of the violin, that age-old problem for the virtuoso, who can no longer pay the excessive prices that are required to-day for old Italian instruments, which are now sold for five or six times their value, has been solved. The new instruments were by Stradivarius, Guarnerius and Amati. In violin making a 'new Italy' has begun," Josef Frischen, "I could not think the new instruments were of vain endeavor," Jan van Oort, "The tone was actually bigger, fuller and more brilliant than that of my own Cremona."

Not an Impossible Achievement.

These brief extracts from long letters are certainly strong statements coming from men of such eminence in the world of music and violin playing, and make us hope against hope that it is just possible that there may be something in the discovery. When we look back on the discovery of the X-Ray, the wireless telegraph, the marvels of radium, and other epoch-making discoveries in the recent past, it seems strange that the secret of the Cremona masters may some day be discovered. So many of these discoveries, however, have proved to be of little value, and it seems probable that the problem of the "perpet-

ual motion" class, and smile when a new "discovery" is announced.

Thousands of bright minds the world over are working on this violin problem. There are few discoveries that would give greater pleasure to the human race to-day than a way to produce these matchless violins, that they could be sold at a reasonable price. The possibilities of the invention from a financial standpoint are very great. At a rough calculation from \$500,000 to \$1,000,000 worth of violins could be sold throughout the world, based on a price of from \$100 to \$200, provided it was proved that they were the equal of the old Cremona instruments. This calculation is based on the sale of one violin to each thousand of population in all countries where violins are in use.

An enormous improvement has taken place in the making of violins within the last few years. Even in our own country we have violin makers who produce extremely artistic instruments both as regards tone and workmanship. It would seem strange, with so much working on the problem, it should not be discovered eventually.

TESTING THE APPLICANT'S HEARING.

VIOLIN teachers are often puzzled to know whether an applicant for lessons possesses sufficient talent to make it worth his while to take lessons. It must be remembered that the musical hearing required to play the violin even passably well must be far more acute than that required to play the piano, or even many wind instruments equally well. The reason is that in the case of instruments of the violin class the instrument must be played as it is, the performer. He has no frets, keys or valves to help; he is added on a smooth open fingerboard, with naught but his ear to guide him.

It is a bad idea to put the applicant for violin lesson through a brief examination to test his musical hearing, something like the following: Strike notes at random on the piano or violin and let the prospective pupil try to find the note with his voice. Next play the scale, with the pupil following the notes played, with his voice. Then require him to sing or hum the scale without the aid of the instrument. If he can sing the major scale with the correct intervals, let him try the minor scale, which will find much harder. Another good test is to play the notes of a diminished seventh chord, say C sharp, E, B, B flat, having the pupil follow these notes with his voice as they are played. If he does this successfully strike all the notes of the chord together, and ask him to sing the respective notes of the chord together from memory. If he cannot do this, he is not fit to be struck on the piano. Other chords can be used in the same manner and also both the melodic and harmonic minor scales. As a final test let the applicant sing several melodies, or, if he cannot sing, it will do equal well to hum or whistle them. The pupil who can do all these things successfully certainly has sufficient talent to play the violin as far as musical hearing goes, and may be encouraged to begin his studies on the violin.

It must not be inferred that a correct ear and a gift of following melodies mentally are all that is necessary to become a good violinist, even with the greatest amount of mechanical ability. A great deal of mechanical ability is a certain kind of necessary as well, just as it is required in handwriting, in the use of tools of various kinds, the ability to draw, or use the brush, in painting, and many other pursuits re-

quiring great nicety of touch and delicacy of mechanism in the use of the hand.

I have seen pupils who possessed real genius for music with the ability to compose, with the talent of absolute pitch and with musical hearing absolutely correct who were utterly incapable of producing a good tone on the violin. The Emperor Napoleon found the utmost difficulty in learning to shave himself, and his signature was a scrawl which could hardly be read. Horace Greeley, the great editor of the *New York Tribune*, wrote so miserably that very few of the printers could read his copy. A long list could be given of men who were unable to do any mechanical work which required skill of the hand or arm. A long list of musicians could be given who were unable to play the violin well, if at all.

Many good pianists are unable to play a string instrument, largely because they lack the peculiar mechanical muscle necessary to handle the bow well. The violin teacher who finds a pupil lacking in ability to hum a scale or sing a melody, or who after a few months' lessons seems to lack the skill necessary to learn bowing, had better advise him to try another instrument, such as the piano or organ or some wind instrument.

Every teacher of the violin will testify that he has numerous applicants to learn violin playing who seem hopelessly destitute of the slightest musical talent. Many of them cannot sing or hum the simplest melody, and cannot play the voice when it is struck on another instrument. It is far better for the teacher to discourage such a pupil from trying to learn, as it will only result in a waste of time and money, and not do the teacher's reputation any good. The extraordinary part of the matter is that such pupils try to learn, when they lack the slightest musical talent.

A DISCOVERY has just been made in Genoa which will delight all music lovers. It is a well-known fact that very little remains of the musical compositions of Niccolò Paganini, the sensational violin player, for the reason that what his contemporaries deemed his most original and charming creations were often the inspiration of time and place, and often, too, their transcription was impossible. Moreover, much of the music that to-day bears his name has been radically changed.

It must not be inferred that thirteen of his compositions have come to light, all written in the maestro's own hand. Among them is the famous "B minor concerto" which astonished the musicians of his time, and, whether executed by Paganini himself or by his disciples, it has never failed to arouse fervent applause.

Paganini published during his lifetime only five works—"Venticquattro Capricci per Violino solo—dedicati agli artisti," "Sei sonati per Violino e Chitarra," and in two volumes "Tre gran concerti a Violino, Viola, Chitarra e Violoncello," making in all thirty-nine pieces.

As the newly discovered manuscripts come under the law which prohibits the export of art objects without the consent of the Italian Government negotiations for their purchase for the State have already been begun by the Ministry of Fine Arts.

CONSISTENCY IN TEACHING.

It is impossible for teachers of the violin to overestimate the importance of consistency in dealing with their little pupils.

The violin is an instrument of suggestion rather than of restraint. In the hands of the inexperienced it produces no musical sound but an intolerable noise. This peculiarity is not shared with keyed or fretted instruments, which, by reason of a more mechanical construction, occasionally produce tolerable pleasing effects under the fingers of happy chance. But the whole art of playing the violin is the outcome of intellectual and emotional understanding. The one faculty will not produce a true artist without due proportion of the other. If the teacher has sufficiently realized this in the course of his or her own training, it should have very practical influence on the manner in which he or she, in turn, imparts instruction. Practical influence, in the resolute enforcement of certain necessary details of technique, and in the patience and care with which the necessity for obedience is made clear along with the demand. As an instance—firm and decisive stopping is absolutely requisite to the production of true and resonant intonation. Explain this law in as few and simple words as possible—then insist upon the observance of it.

Some children are of a singularly quick intellect, but are slow, and quick enough to grasp your meaning, but do not remember what you have told them, and in some cases fail to transmit the idea into experience.

Having once explained a thing in any manner, and made sure that it is understood, draw, if necessary, upon your entire store of patient determination in bringing about the desired result. Don't let the child weary you out. Some children have amazing powers of passive resistance, and if they are permitted to get into the habit of weakness or laziness on your part, you may as well give up the idea of teaching them the violin. Remember also—for your comfort, if you are of a philosophical turn—that you are not influencing your pupils on present and special occasions, but building up in them a standard of values as to reasonable and unreasonable demands, and determination; awakening them to the force of active consistency as opposed to passive and unjustifiable resistance.

If you are not only teaching them the violin during the hour or half-hour that they are in your company; you are adding your mite to the great constructive and formative influences of their lives. This is very different from what they know before one during the long day's work—which is often peculiarly discouraging, and fatiguing to mind and body. If you have sufficient knowledge and ability cannot, of itself, generate that gift or combination of forces which gives to the world a great interpretative artist. Moral as well as intellectual qualities must combine to such an end.

Do you think that your work has no affinity with such great aims? Are you consciously limiting your efforts by poor and narrow ideals, comparing yourself with common and apparent standards of achievement?

Aim at a star, and you will attain to the great goal. Suggest, aid and direct with every faculty at your command, and you will have done better work than you may ever see the limit of.

There is nothing more subversive of discipline, more inconsistent with the true end of it, than a perpetual and inconsequent use of the word "don't." The air is thick with "don'ts" in some houses, and in some classrooms; yet those parents and teachers who so continually utter it, frequently neglect to ensure any practical result. Then they wonder why their children and pupils are more unruly and disobedient than those of other people—"It is not for want of telling," they say, "that the child went wrong."

Just so. You reproved him so continually that the words lost all value and influence. You prohibited many things, but you enforced abstinence from none. Yet, you wonder that the child is disobedient.

Reduce your "don'ts" to as small a family as possible, but, once uttered, secure compliance with your command. If you have been just and equitable in your dealings, there will be no difficulty about the compliance; it is, in reality, a truer test of you than of the child.

THE STRAD.

The death of H. O. Havemeyer, the New York millionaire and president of the Sugar Trust, which occurred last month, will be of interest to violinists everywhere, as he was the owner of the famous "King Joseph" of the famous Guarnerius, once the property of Henri Wieniawski. This is said to be the finest specimen of Guarnerius in existence and it was sold to collectors all over the world. There are different accounts as regards the price paid by Mr. Havemeyer for this masterpiece, some giving as high as \$120,000, others as low as \$15,000. Whichever it was, it was a princely sum, and the violin world will watch eagerly to see what disposition the late owner made of the violin, now that Mr. Havemeyer is dead.

In his address on the occasion of the funeral of the dead sugar magnate, the Rev. Dr. Heber Newton told of his love for music, and the effort he made towards advancing the cause of the classics in violin music. It is stated that Mr. Havemeyer practiced from one to two hours a day on the King Joseph, notwithstanding the enormous pressure of business cares. In playing the violin he found a great relaxation from the stress of business duties.

It is astonishing what a great number of men of affairs there are who seek relaxation in violin playing. They love the violin and to music, and with some passion for the violin art almost attains the dignity of a creed.

The fame of Alexander Sebald, one of the best known of the younger violin players of Berlin, is constantly increasing. Sebald is the violinist who successfully accomplished the tremendous feat of playing the entire twenty-four Capricci of Paganini from memory. One after another, a single evening. His announcement that he would do this caused unbounded interest in violin circles in Berlin, and on the evening of the concert the hall was crowded with violin players, including many of the most prominent violinists in Germany. There were at least a dozen in the audience whose names are a household word in Europe and America.

Sebald accomplished his task with the greatest success. There was no accompaniment, and the names are a household word in Europe and America. He had the stage for the entire evening. It took nearly two hours to play the entire twenty-four and the artist was warmly congratulated by his colleagues. Violinists will appreciate the magnitude of this task. The Capricci are many of them of transcendent difficulty, and the mere memorizing is of itself an extraordinary feat.

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There is nothing more subversive of discipline, more inconsistent with the

diary feat. Surely "there are giants in these days" of modern violin playing.

"Sordines (or mutes) are little wooden implements which are placed on the bridge of stringed instruments in order to deaden their sonoriveness, and which give them at the same time a mysterious, mystifying, and softened tone which is frequently to be felicitously applied in all styles of music. Sordines are most generally used in slow pieces, that they serve scarcely less well when the tempo is quick, and the piece admits of light and rapid divisions, or for accompaniments of hurried rhythm. Gluck has effectively proved this in his sublime Italian monologue of Alcibiades 'Chimi Parla.'"—Berlioz.

FABULOUS prices are sometimes paid for old violins, and many an enthusiastic musician would part with his last dollar to possess one of the masterpieces of Stradivarius or Guarnerius or another of the famous makers of a century or two ago.

The unquestioned superiority of these old and often battered instruments has been variously ascribed to the peculiar quality of the varnish used in their construction, to the position of the wood employed and to the ripening and improving effects of age and long use.

Of late years, however, much credence has been given the suggestion of an eminent authority that the real cause of the superiority of the old instruments is due to a peculiar warping of the wood, which causes a buckling of the wood at the position of the "f" holes and sound post.

It might at first thought be supposed that the same effect could be produced by forcing an equal arching to a new instrument, but the effect, if attained, is not permanent, because with age the arching increases until too great a degree of rigidity is the result.

M. F. writes THE ETUDE, stating that he has seen in a paper that the violin bow should be washed often, and asking if this is the case. Violinists who understand the care of the bow do not wash their bows, because they do not allow them to become dirty. If the hair is old and worn out they get the bow re-haired. If the bow has become dirty through improper use, it can be washed by screwing up the bow and washing the surface of the hair with a good quality of soap applied with a toothbrush or other small brush which is perfectly clean. The soap is then wiped off the hair, with the brush, which has been rinsed in perfectly clean water. After the hair is dry it must be treated with powdered rosin before being used on the regular rosin cake.

Violinists who never come into contact with the hair of a bow under any circumstance, and the bow should never be left lying around where it can become soiled. If used much the hair of the bow will be worn in some places and "bite" the string, when it should be re-haired. I should say that a player who practices one hour or day should wash his bow regularly with soap, and twice every year, and these who play more correspondingly often.

The late Edouard Reményi, the eminent violinist and pianist, was a man of great industry, was very hard on bows. He made several tours in this country and once he sent his bows, of which he frequently sent back in about a month by express. He always said that fresh new hair, properly put in the bow, was one of the greatest requisites for good tone production.

Answers to Correspondents. M. F.—The firm you mention is thoroughly reliable as far as we know. W. J. T.—The reason why the effect of the open strings on the violin sound richer and more brilliant is because they are reinforced by the sympathetic vibrations of the open string on an octave below. For instance, the note G (the first finger on the D string in the first position) is assisted by the vibrations of the open string which vibrates out of sympathy, so that when you play the note G on the D string, two notes are in reality sounding at the same time.

If the note G played in any position on the violin except the first position on the D string, the width of the sympathetic vibration on the string being at least one-sixteenth of an inch, when much force is used in bowing, the effect of playing the note D on the A string and the note A on the E string is similar.

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EUROPEAN MUSICAL TOPICS.

BY ARTHUR ELSON.

The periodical attempts to invent a new notation system, whether to have met with Notation failure. Our present system, with all its faults, seems to endure, though we may not all approve of it wholly. A new one, however, devised by M. Hautstout, seems to possess advantages worth investigating—at least according to Louis Laloy, who writes of it in *Le Courrier Musical*. The present division into natural, sharps and flats is to be abolished, and all notes of the chromatic scale are to be declared free and equal. Each one of the twelve is to have a sign, thus doing away with the necessity for clefs. The sign is to be invariable, the different octaves being indicated by the disposition of lines around it. Eight octaves are covered, beginning with the lowest C on the piano-forte. The writer claims that in this system the reading of a full orchestral score will be easier than that of an ordinary piano piece in the two present clefs.

This system has but one fault, according to M. Laloy—that of having an author. By this he means to imply that the successful innovations have always come about gradually, rather than by the efforts of one man. Yet this is hardly true, in the light of musical history. Admitting the slow development of the notes, or "fly-track" notation, to aid the memory in the chanting of the dark ages, we must yet credit to a single unknown genius the idea of drawing a line through them to represent the notes. In the gradual growth from the four- and five-lined staff, we must credit to Guido of Arezzo the naming of the syllables of the scale. Two men, Franco of Cologne and Walter Odington, are said to have invented mensural notes and the bar-line, even though of unknown origin, was probably due to a single individual. Let the writer not despair; if the new system is as good as his claims, who knows but what it may find favor?

In the same magazine Alberto Bachmann begins a life of Paganini—al of Paganini. Paganini was an interesting subject, and the many anecdotes concerning him, no less than because of his consummate skill. The latter quality, so often ascribed by the superstitious Italians to the devil's aid, we do not think the least of his secret, other than the well-known one of hard work. In early childhood his father kept him busy at his task with a severity worthy of that other domestic tyrant, Beethoven's father. In youth, he practised from ten to twelve hours a day. In later life, while he stayed at a certain hotel, a stranger once watched the great artist through a door-crack, and saw no trace of his Satanic Majesty. He was practising, his fingers incessantly at his instrument, without using the bow.

Another ridiculous story of Paganini's located his wonderful facility on the G-string by stating that he had passed eight years in prison for killing his sweetheart; that he had been allowed to keep his violin; but as the dampness of his cell broke the upper strings, he was forced to depend wholly on the lower one for consolation. He was released before the public when eleven years old, he must have committed this terrible crime at the mature age of three, if at all. As a matter of fact, he was very particular about the quality of his strings, and used different G-strings, according to the key of the piece to be played.

Paganini's technique remains a marvel in the musical world. The painter Paganini, unable to realize his artistic efforts in a Stradivarius violin if he could play at sight an extremely difficult manuscript concerto. "Say good-bye to your violin," answered Paganini, who then played the work without a flaw.

In later life, Paganini was secretive about anything concerning his method of playing. His friend Guhr, unable to draw him out, set to work watching the great virtuoso, and came to these conclusions, among others:

Paganini used thin strings, and was thus enabled to obtain high harmonics with comparative ease. He employed different G-strings, as already mentioned, and even used special instruments for certain keys. He used a bridge that was lower and less convex than usual, which allowed him more freedom in the high positions and enabled him to touch three

strings at once. (The latter was done also by Ole Bull, at a later date.) He could return quickly and imperceptibly and would often put the strings up a semi-tone for works in flat keys. This explains some apparently impossible passages in his own compositions.

With all these advantages, the quality of tone produced was no less remarkable than the technical skill he exhibited. In broad adagio passages, the notes were sighed forth with a depth of feeling like the cry of some lost soul; yet their pathos was never actually overdone, and they never passed the limits of true artistic beauty.

The life of a musical critic abroad is not all beer and skittles, but has its share also of scare and battles. We are apt to imagine such an individual as an irresponsible autocrat, a sort of omnipotent Jove who interrupts his banquets occasionally to issue irrevocable judgments on the affairs of the world. As evidence witness the well-known anecdote of the much-abused Bruckner, at court, begging the Emperor to ask Mr. Hanslick to stop writing about his works.

All this is changing now. The critic of "L'Espresso," of Lyons, was assaulted by three men who accompanied M. Grenier, tenor of an opera company appearing in that city. Henceforth, we presume, critics will have to wear chain mail under their coats, and dodge into alleyways when opera stars are seen in the middle distance.

In Germany, however, matters are arranged more peaceably, if not more amicably. A certain Leipzig critic, by name Maurice Wirth, stated that Nikisch was a man of coarse orchestral effects, and unfit to conduct the delicate "Passion Music" of Bach. Contrary to the French precedent, Herr Nikisch did not attempt to get a strangle hold on Herr Wirth, or disarrange his solar plexus; but he did have the obnoxious critic haled before the court, and punished with a sentence of 300 marks' fine or 30 days in jail.

Again the list of musical novelties may be headed by the old master, the old master. A new violin concerto by Mozart, found in the Berlin Royal Library, and now published for the first time, proves fully worthy of that master, and forms an interesting addition to his repertoire.

Four newly published overtures of Wagner should also arouse curiosity. The first, "King Enzo," was given at Leipzig in 1832, with Raupach's drama of that name. The second, an introduction to Appell's "Columbus," appeared at Magdeburg in 1835. The third, "Polonia," is a symphonic fantasia in honor of that oppressed country. The last, based on "Rule Britannia," was performed at Riga in 1838, and the score rediscovered recently in London.

France, after celebrating the centennial anniversary of Spontini's "Vestale," turns again to applaud the success of Massenet's "Uranie." A suit from Brunetti's "Fate, l'Abbe Mouret" has received high praise also. In Russia, Rimsky-Korsakov continues active, in spite of his age. His newly finished opera, "Zolotoi Ptichok," will be given this year in St. Petersburg.

In Germany, Eugene d'Albort has produced the new comic opera "Tragalabas," having for its hero a sort of plebeian Falstaff. The work is not wholly successful, but the warm reception of the composer's "Tiefelnd" should make amends to him. In England, critics are united in giving high praise to Ernest Austin, whose "Music-Pop," Op. 31, for piano, shows rare feeling. In Italy, Wolf-Ferrari, whose "Fate, l'Abbe Mouret" has received high praise, is still active. His new comedy, "Honi Soit Qui Mal Y Pense," to compose a lyrical drama, entitled "La Parure de la Vierge." If either of these equals his "Donne Curiose" he will have done well.

As hour of thought is worth more than ten hours of mechanical practice. Padewski, before interpreting a new program, usually lies awake at night, mentally rehearsing every piece, with every detail of technique and expression. Then he feels sure of himself and knows that his playing will not fall him even if he should be tired. A better way still would be to go over the program mentally on the morning of the concert, or the day before; for it is in the morning that the memory is particularly fresh and reliable, and when his impressions are most firmly fixed in it.—H. T. Finck.

A FEW SELE THEATRES.

BY E. K. WENTWORTH LAYTON.

Teach Pedal Early.—Do not be old-fashioned, but teach the use of the pedal as soon as the young pupil can reach it. A discriminative use of the pedal adds interest to the piece, and the early grade of the first year's course might have passed in the "old days," but the practice is not in conformity with modern, up-to-date teaching.

Magnanimity.—Be magnanimous—at least just. Hold no animus against one who, perchance, has offended—but is contrite. He can "stand" your displeasure, doubtless, but you cannot afford to suffer forgiving spirit. Be just, at least, and cultivate breadth of heart and soul.

Touch and Tone.—Do not force the touch. Do not sacrifice quality to quantity. Let your touch expand naturally along correct physiological and psychological lines, ever keeping in mind the open sesame of quality, and your tone will gradually grow broad and full, and what at the same time be a thing of beauty to compare with.

Chicago and Cincinnati.—It seems not so very long since that the storm-center musical of the middle west swept from Cincinnati to Chicago. How time flies! Cincinnati certainly had a large fund of musical development before Chicago had a respectable start. In those days Cincinnati had such musicians as Jacobson, Shraideck and Baetens. Cincinnati was, perhaps, at her musical zenith when Louis Falk prominent on the faculty, began to assert itself, while Emil Liebling was then, as now, a free lance in the musical arena. But what a rapid development in the city by the lake! Fred. Grant Gleason, Clarence Eddy, A. J. Goodrich, Fred. Asker, Reginald De Koven—all had a part also in its musical upbuilding, to say nothing of Theodore Thomas, who was the great impetus.

William H. Sherwood and W. S. B. Mathews were early on the field, and 'twould be difficult to estimate the great impetus they and Emil Liebling have given the cause of music in the "Windy City." They have been long and ably seconded by such artists as Hyllested, Seebeck, Harrison Wild, Middlestreet and Fannie Bloomfield Zeisler, all working for a greater musical Chicago.

Fidelity to Text.—Have proper respect for the inalienable and God-given rights of the composer, and do not take the slightest liberty with the text of his music or the spirit thereof.

Of course, as every toy should know, it is customary to play single movements from the sonata or symphony, but these movements are practically complete compositions of and by themselves. True, when the complete work is played as a whole these movements act as a foil to each other, and the cumulative effect is intensified and clarified by the contrasts of mood and tempo. But, for all practical intents and purposes, the different movements of the sonata or symphony (as in the case of their old-time display at public concerts) may be considered as separate and complete art-forms and rendered as such. Do not, however, commit the sacrilege of tampering in least degree with the harmony of these pieces. These classics. Nothing could be more presumptuous or reprehensible.

The same admonition holds true in regard to the rendition of any other composition of merit, even of the popular type. So seemingly small a matter as the substitution of single notes for octaves, and vice versa, violates the spirit of the composition and alters the artistic and psychologic effect of the same. Be just to the defenseless composer and offer no violence to the text of his work.

Mme. American.—How long! Oh! how long, before our fair American song-queens will abjure the French prettiness? Surely, when our charming artists of the softer sex are capturing such a goodly number of admirers in the position of Mme. American, they need no English prettiness to their names. They sing in Europe as bona fide Americans, and indeed the American soprano is quite the vogue over there. Mme. American-Heink is compelled to have that ubiquitous "Mme." placed before her in recognition of her name! I said "Frau" is now "Mrs." Schumann-Heink, for that splendid artist has adopted America and been "born again." All capable artists, both here and abroad, pronounce our soprano voices the finest in the world!

THE "MERE" ACCOMPANIST.

BY GEORGE HAHN.

The safe, reliable, consistent and artistic accompanist is by no means as common as the exigencies of vocal art would demand. Who has heard the mechanically perfect player, his with brilliant technique and wonderful proficiency fairly oozing from him, who could ever give entire satisfaction as the "mere accompanist," but who could overwhelmingly overawe an audience when at the piano alone? What such accompanists, or rather players, lack in sympathy, in appreciative understanding, in insight, in finesse, in feeling, in bravura, in pyrotechnical display, machine-like execution—we might say brawn. And these qualities, incomplete though they may, in themselves be, never fail to attract admiration, and earn many favorable encomiums from press and public.

Piano playing may be cold and still possessing startling dash and splendor; it may lack vigor and still appear inspiring to some minds; it may be "clange" and still not suffer in comparison with the efforts of "near-good" players; but this style of performance will never suffice to accompany the human voice when at its best. On such occasions the piano must rise above its own level. It must link itself with the higher conceptions of art, must take the dead and mechanical; it must fall little short of nature's musical marvel—the human voice, universally recognized as a far superior instrument to any fashioned by human hand. It must clearly and resolutely portray every emotion that is transmitted to the hearer by the text and the voice.

To accompany correctly and perfectly requires more than technique, more than learning, more than playing notes, if they be ever so unerringly struck. Often one reads of a gifted accompanist; but more often of a gifted singer. In the case of the latter, the reader may rest assured that no singer was ever more gifted or more successful than the accompanist being gifted also, though the "glory" hovering around a gifted singer is generally always construed to be of his or her own making. Many an accompanist, who has just missed eminence through a background of poor playing, while many a fairly good vocalist has shone in splendor by dint of insisting on superior company at the piano.

To preach as from a pulpit regarding the why and wherefore, the right and wrong, of the proper accompaniment to the voice is an arduous task, and one requiring a plentiful supply of that quality sometimes found only in the hands of singers, and which is commonly called nerve. However, to enumerate a few observations called from watching a large number of ambitious accompanists may be of interest to many situated in a position to utilize them.

Grasp the Details.

In furtherance of this idea it may with propriety be stated that the first duty of a good accompanist is to carefully "dig into" the spirit of a composition. He should analyze it. He should seek out passages demanding special treatment; and by that he meant all those giving opportunity for artistic display and artistic beauty. He should command understanding on the part of the player, but which can be readily understood by the appreciative listener. This is the first step toward variety of treatment.

Lightness of touch, grace of execution, fancy in conception, absolute requisites in piano playing worthy the name, are as essential when the instrument is subservient to the voice as at any other time. But the accompanist must also be a vigorous and powerful player, and must also receive generous consideration. Proper support of the voice insists upon contrast, variety and balance, and these can only be obtained by a thorough knowledge of the proportions of the various elements required by the music. Such comprehension is never acquired save by careful, assiduous, preliminary segregation; the root of all poor accompanying is the lack of it which practically means playing in the "middle of the road."

So far the matter is only planned; but it must be won. It requires more than planning to spell success. The most intelligent musical strategy will even fail unless it is backed up by a strong and not lacking. It is less to do without a reasonable expectation of achievement, and to attain this desideratum all the elements of solo playing are in a great many instances absolutely essential—and sometimes just a little more so.

Follow; Sometimes Lead.

In the first place, in addition to the keyboard proficiency referred to in the foregoing, act to follow—and sometimes lead—the voice properly is absolutely essential; and to do this faultlessly and without seeming effort, at the same time bearing in mind the general plan of attack, is the quintessence of the accompanist's art.

Various styles of music admit of different modes of treatment; the plaintive air and simple accompaniment of Schubert and Berlioz is radically different from the dramatic intensity of "The Earl King." Apart from the introduction, the former would require little previous study, while the latter, on the other hand, much of preparation would be too much to depend on the latter, or on any other selection from the romantic school.

A curious error of judgment is prevalent among many players; this is to the effect that when there is a singer and player involved in the interpretation of music it is easier to attain success. This conception, however, is refuted by the fact that players invariably find that they cannot depend very much on the singer, but must be themselves, and at the same time act the guiding spirit for two minds. Immature players, suddenly finding themselves confronted with this added responsibility, often play "below par," as a matter of fact, and pressed by time, and prove a disappointment to themselves as well as to some others, more probably the latter.

Poetical Instinct.

There is such a thing as a musical poet. Many pianists can succeed without anything of the poetical about their playing; but a good accompanist does not exist without this divine attribute. To distinguish the inner meaning and highest value of every phrase, and then to be able to transmit such a conception to the singer, as well as to the hearers, is the highest office of a competent escort at the piano.

Many accompanists, without any particular directions from the composer, know exactly what notes should be played prominently and which should be subdued. They are usually brought forth, while many accompanists, who bring forth only commonplace result. Such proficiency comes more as a result of study than of anything else. Instinct and natural aptitude also assist. Beautiful bits of counter melody, which are usually brought forth, sparkling effervescence of delicate tone imagery, well-balanced rhythm and proper accent—all these are in the hands of the accompanist. As a modus operandi to attain such an artistic end, the accompanist should give to certain notes, or an orchestra, and how some phrases are rendered conspicuously, while others are left in the background. A consummate player can always increase his conception of the beautiful by careful study of orchestral music, and by the thoughtful consideration of scores. What notes to handle exceedingly graceful and well generally fall entirely to the resources of the accompanist, and in no branch of his art does he find a more fertile field for the exercise of a keen mind. It may be true that some composers mark and label every beautiful bit, but the accompanist who is not a mind is no wonder that a dormant and sluggish mind finds little beauty in much music that is palpably great to the initiated.

Fast Interludes a Fault.

Many an otherwise excellent accompanist will persist in playing introductions and interludes too fast. Some seem to think that the proper way to play an interlude is to sing the rest of the piece, and every interlude will be played in a similar tempo. In fact it is often evident that many an accompanist will sacrifice an occasional awkward note rather than perform an interlude at a rattling tempo. To the intellectually well-poised mind such proceedings appear amusing, though they are tinged with annoyance into this from the fact that from no other reason than to show off how much faster they can play than the vocalist can sing. "What does it matter," they reason, "if the artistic level is slightly lowered, the great majority in the audience will notice this shortcoming, while all of them may admire my cleverly."

If it is advisable to play an introduction or interludes faster than the rest of the piece, they should be performed only very rarely, and only slightly faster than the rest of the piece. Of course, some vocal pieces, especially those from the very modern writers, demand a

much faster and brilliant introduction than the music following; but in all such cases the demand is very plainly marked on the score, and there is very rarely to find a sudden spurt called for in an interlude, and then generally only to attain a special effect.

Discreet Ornamentation.

Often it may be wise, especially in pieces of a commonplace character, such as are written for the masses rather than for the cultivated mind, to add ornamentation to the bare and there. Here is a field that is really limitless. To add graceful, well-sounding and appropriate ornamental notes requires nothing so much as ingenuity. The great artist, on the other hand, writes call for very little pianistic effect. There is nothing to hinder such a one from giving music of this kind the benefit of his cleverness. It is only safe, however, to apply such treatment to the works of the lesser lights, as it would be little less than sacrilege to pretend to add to the lustre of works written by men who knew when to add every essential note and when to be less elaborate. Indeed, it would be in as bad taste to add unprinted notes to real music as it would be to leave any of them out. It is the scant, trifling and empty conceits that contain splendid opportunities for a good accompanist to exercise his ability, and thus make them sound a little more exalted.

Slip of Paper Habit.

One of those little popular foibles that seem to me with the approval of quite a large circle of singers is the habit of appearing before an audience holding a slip of paper in lieu of a copy of the music. Many singers deem this nothing to deserve censure. However, from the standpoint of appearance, as well as other considerations, this is an expedient that should be frowned down upon, in spite of the fact that it evidently frequently avoids the purchase of a second copy of music.

The system complained of is that, when there is only one copy of a local piece at hand, to write the words on a slip of paper. Then the singer, generally finding no trouble in memorizing the melody, simply reads the words from the paper, holding the words in the palm of the hand. Presumably, great singers are never so ungallant to their hearers; but a large number of the near-great are less particular.

To mix with propriety be asked, if it is not deemed any great hardship to memorize a melody, why not expend a little additional energy and memorize the words? For a singer to sing without reference to any printed copy of the music is a feat; or when this is thought impossible, a second copy of the song should be secured; or, as a last resort, the inevitable slip of paper should be hidden behind a folio of sheet music.

Transposition.

The experienced accompanist should know how to transpose music, though this is a branch of the art rarely absolutely necessary, as most of the vocalists themselves are able to transpose. Transposition is rarely for high, low or medium voice. To transpose a minor or major third higher or lower requires considerable practice and not a little knowledge of theory; but, for lack of such, good accompanists are often called upon to transpose in this direction. To shift a half tone higher or lower is the usual limit, on rare occasions a whole tone either way is attempted.

THE INJUSTICE OF MISSED LESSONS.

It is the custom of music teachers in good standing to receive payment for services in advance. In most districts teachers receive payment for a term of twenty lessons in advance. In some districts terms of five or ten lessons are made. Lessons that are lost by the pupil through any other cause than sickness or so serious and protracted a nature that it would have been impossible for the pupil to have attended a lesson are accountable to the pupil. It is a great injustice for the pupil to expect the teacher to make up lessons for any other cause. The teacher makes a contract with the pupil to reserve a certain number of lessons, and the pupil is bound to pay for them. If the pupil is absent, the teacher is rarely to be filled by the teacher without loss. The pupil should be responsible for all lost lessons which the teacher has not previously agreed to make up.

"No theory has ever been invented that can create art, but art in its development, in its evolutions, its new creations, produces the new theories, that you, step by step, exhumate and scratch off."—Mascagni.

PUBLISHERS' NOTES

MUSIC TEACHERS' SUPPLIES.

Notwithstanding the general depression in business, it is with considerable pleasure that we can say that the music business has been affected to a very small extent, certainly our own personal experience is to that effect. Our January receipts show considerable increase over January of last year.

If there is any teacher under whose eye this notice comes that has not tried the system of dealing of the mail order music supply house of Thos. Presser, it would certainly be to his or her advantage to try one order.

Let us send catalogues and full explanation of our system of dealing. Perhaps the most carefully planned system to the advantage of the patrons as the discounts, the terms of the On Sale plan, are all on the most liberal basis possible, and these are only a few of the large advantages that are to be obtained.

The entire business is simply the result of an effort on the part of the founder to lighten the work of the teacher in any and every way possible. The founding of this paper, *THE ETUDE*, was the origin; the business came as a natural consequence, and it has ever been the desire and aim of the publisher to keep that one original idea constantly in mind. As the business grows to effect to live up to our original high standard, we have more and more done. We have, nevertheless, received during the past months the following unsolicited testimonials among hundreds of others. We seem to have satisfied some and we certainly desire to satisfy every one of our patrons in every item of their dealings and we guarantee to do it.

"I wish to express my great satisfaction with my dealings with you, and appreciation of the works received. Each has not only met my needs, but has exceeded my expectations. The book of Chopin's Nocturnes deserves particular mention. It is invaluable."

—Miss Ada I. HERMAN.

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—Mrs. C. H. ANVERS.

Let us send full information with regard to our business, or in fact upon any subject that is in any way an aid to the music teacher or music student.

SIX POEMS BY E. A. MACDOW.

ELL. This collection contains six piano-forte compositions by this talented composer, whose obituary notice appears in another part of this issue. The work was written when his residence was abroad. The poems are after Heine. Each one of the pieces contains some poem of Heine and the music is illustrative of the poem. One of the compositions appears in this issue. The rest of the volume is of a similar nature.

This will be the last month for the special offer, and all who desire to take advantage of the low price will have to do so during this month. The special price for the volume is only 30 cents, postpaid.

EASTER MUSIC. Those who have not already made preparations for musical services on Easter Day will find it to their advantage to write us for a selection of services, anthems, or solos suitable for the occasion. We carry a very complete stock of the above and would be glad to make up a special selection in conformity with the wishes of our patrons. A list of the publications suitable for Easter will be found in the advertising pages of this journal.

We are also prepared to supply any of this kind of music advertised by other publishers, and our well-established reputation for promptness and accuracy may be depended upon in this branch of business, as well as in other directions.

MARCHES FOR FOUR HANDS. We are about to issue a new collection of marches for four hands. As our resources for this purpose are unexampled this collection will be a particularly strong one.

Four-hand playing are interested in good marches arranged in duet form. Four-hand marches have all the rhythmic swing and entirety of orchestration. The discounts, the terms of the On Sale plan, are all on the most liberal basis possible, and these are only a few of the large advantages that are to be obtained.

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BLANK MUSIC PAPER. In addition to our regular blank books with music staff ruling, made in three sizes, we have found it quite a demand for loose sheets of ruled music paper, and we have made up for this purpose packages containing one hundred sheets 8 1/2 x 7 inches in size with extra wide margins and extra heavy ruling. The price is 25 cents per 100 sheets.

In this connection we would also draw attention to our new writing book, containing pages ruled for music and memorandum interleaved; both of the above items will be found of great convenience to all teachers and to all classes.

RETURNED MUSIC. Perhaps the one point in our business which causes more friction with our patrons, and more dissatisfaction, more positive incorrectness in account, is the disregard of one simple rule: *In returning music place the books in the outside of the package whether sent by mail or express.*

If this is not done, it is next to impossible for us to trace the package comes. The post office at present does not always postmark third-class mail, express bundles do not always show the point of shipment. When it is taken into consideration that we receive between 300 and 500 pounds of returned mail matter every day, not to mention numerous express and package parcels, every one can realize the difficulty of identification. Even if a letter is sent at the same time notifying us, the safest method is to place the name and address upon the outside of the package.

NEW EDITIONS. It is seldom that one of our works has occasioned the issue of one of our works as quickly as we now mention that of the *Comprehensive Scale and Arpeggio Manual* by Walter MacArthur.

The new edition of this English work has only been on the market a few months and has met with instant favor among not only the past users of the English edition, but has made many friends among American teachers. The work contains all the scales written out in full in all the various forms with the proper fingering—the most complete work of the kind that has ever been published, and our price is considerably less than the English edition and subject to a very liberal professional discount.

Another work to be reprinted is the *Third Volume of the Selected Cerny Studies* (Liebering). Numerous editions of the other two volumes of this set have been printed. It is seldom that a work of this kind has attained such popularity so quickly, but these studies representing a carefully graded, progressively arranged course of studies containing of the careful selections from all the works of this voluminous writer, presents an unparalleled and unequalled set of studies in attractive and convenient format. For the most important point with regard to this work is the revision, editing and fingering, and the copious annotations by the well-known teacher and pianist, Mr. Emil Liebling.

The other work reprinting this month is the *Young Duo Player*, a new 50-cent collection of easy four-hand pieces. This album, compiled by Dr. Harthan, may be used to follow the well-known piano player and his collection of pieces are all melodious, carefully graded and varying as to style and rhythm.

We shall be very glad to send any or all of these to your inspection to any responsible teacher.

THE ARTISTIC PLATINOTYPE POSTCARD has achieved wonderful success in presenting the reproductions of famous musicians. These are inexpensive, but wonderful aids to the study of history. The diffused attention is quickly changed to lively interest when a speaking likeness of a musician under study is presented in a convenient form for individual study. We have added to our series of postcards the following selected lists:

Russian Composers—Borodin, Glazounov, Rachmaninoff, Rimsky-Korsakov, Sazonoff and Tchaikowski. Northern Europe Postcards—Dvorak, Grieg, (last photo), Sibeliuss, Sinding, Sjogren and Smetana.

French Composers Postcards—Bizet, Charpentier, Franck, Massenet, Saint-Saëns, and Thomas. Italian Composers Postcards—Leoncavallo, Mascagni, Palestrina, Perosi, Puccini and Verdi.

The price of each series of six cards is twenty-five cents, postpaid to any address.

Violinists. We have in course of preparation two new series of Platinotype Postcards of Violinists. These cards are of same style and finish as the Violinists' cards, and are well suited for framing. The series *Celebrated Violinists* will consist of Ole Bull, Elman, Lalo, Petchinkoff, Theriot, and Viennapets. The series *Renowned Violinists* will consist of De Bériot, Burmeister, Mosse, Wieniawski, Wilhelm, and Veczey. The price of each series of six cards is twenty-five cents, postpaid.

In addition we have cards of the Joachim Quartette and Mosse Quartette, which may be added to either series for a further cost of but ten cents.

ORDER BY NUMBER. As most of our regular patrons are aware, the shelves of the publisher's store are kept on the shelves in numerical order, each individual piece having its own number. This arrangement greatly facilitates the filling of orders, and has been one of our aims to impress upon patrons the advisability of writing their orders for our own sheet music by number only, thus avoiding the necessity of writing out the names of the composers and titles of the pieces. This means either the saving or losing of a great amount of time in making up orders, especially when a large order is written from the catalogue itself.

We have constantly tried to impress our patrons with this idea, and many of them follow it very closely; all such, who send their orders in this way, are sure to get their orders filled just a little quicker than those who order only by titles. Numbered orders receive the most prompt attention, and are not numbered have to wait until the pieces are looked up and placed opposite each title. This takes more or less time, which, to a certain extent, is at the customer's expense, since it tends to delay the filling of the order.

KAYSER'S STUDIES FOR THE VIOLIN, OP. 20, BOOK 1 will be continued on special offer one month longer, after which it will be withdrawn. The many teachers who use this set of studies for their own pupils are not numbered have to wait until the pieces are looked up and placed opposite each title. This takes more or less time, which, to a certain extent, is at the customer's expense, since it tends to delay the filling of the order.

We shall be very glad to send any or all of these to your inspection to any responsible teacher.

STANDARD COMPOSITIONS FOURTH GRADE. The enormous success of the previous three volumes of this series by W. S. B. Matthews will in some way indicate what may be expected from this fourth volume. The work is intended to accompany Matthews' Graded Course and will make one of those handy volumes that are so welcome to every piano student. The very best material we have in our catalogue for this grade will appear in this volume. We consider this grade one of the most important of the series. It contains the kind of material that the average, progressive player is looking for, and can be used for about the third or fourth year of study of the piano. The pieces have all been thoroughly tested, having gone through many editions, and are particularly adapted for just this grade. Those who have seen the other volumes of Mr. Matthews will know just about what to expect in this case.

This will be the last month that the work will appear on special offer, which is 20 cents, postpaid.

CELINITY STUDIES BY G. HORVATH. We will publish in a short time a new set of studies arranged and selected by Geza Horvath. The author is the head of a musical institution in Vienna, and is one of the most successful pedagogues in Europe. He has selected these studies from all imaginable sources and they are supposed to be of the highest velocity study for the young pianist. The selection is from all sources, such as Beethoven, Czerny, Müller, Bertini, Haberer, etc. We predict that this work will be a future. It is practical, pleasing and modern.

Our price will be only 20 cents and the volume will be of considerable value. Let us have your order at once as the entire manuscript is in our hands and will be passed through the press at once.

NEW SONGS WITHOUT WORDS. By Richard F. Erb. This book is timed on special offer for one month longer, although the book is very nearly ready. This volume is of rare educational importance, consisting of a beautiful set of modern lyrics for the pianoforte, which, in addition to being unusually interesting and attractive in themselves, may be used as a preparation for the "Songs Without Words" of Mendelssohn and for other classical works of similar grade and scope. These pieces are all of the earlier grades, easier than those of Mendelssohn. They are all melodious, expressive and harmonious, well contrasted in rhythm and musical content. All teachers should extend a hearty welcome to this new work.

The special price in advance of publication during the current month will be 30 cents, postpaid, if cash accompanies the order.

FABLES SET TO MUSIC. By Geo. L. Spaulding. is now ready and the special offer is herewith withdrawn. The great success of Mr. Spaulding's two previous works, "The Play Room" and "Youthful Diversions," is sufficient guarantee of the excellence of this new work which we shall be pleased to recommend for examination to all who may be interested.

SONGS FOR CHILDREN is now ready, and the special offer on this work is withdrawn. This is a new collection of songs for children, and is offered, containing a wealth of original material, suited to all purposes to which children's songs may be put. We shall be very glad to send copies for examination to all who may be interested.

The special price during the current month will be 20 cents, postpaid, if cash accompanies the order.

NEW CATALOGUE. We have just issued a new edition of our sheet music catalogue, containing everything published up to within a few weeks, and in which the number of each piece is given. Every regular patron ought to have a copy of this catalogue as an assistance in making up orders. We would be glad to mail a copy upon request. Aside from its value as assistance in the above direction, it is also one of the most completely representative lists of standard teaching material to be found anywhere. The character of the publications is well known to the musical profession, and a catalogue such as ours should be within reach of every teacher; it is not merely a work of reference, it is also an inspiration.

SCHUMANN ALBUM. The Schumann Album is now ready and the special offer on this work is withdrawn. As this is a volume such as should be in the hands of every earnest student, it is worthy of a place in any musical library. It contains 35 pieces in all, selected from the very best and most popular works of the masters, all carefully revised and edited. Although the work is no longer on special offer, we shall be pleased to send it for examination to all who may be interested.

TESTIMONIALS.

"I have received the work 'Young Duo Player' and think it is a very bright, attractive little work for beginners. The pieces are all good and beautiful, and they appeal at once to the ear. While all the pieces are good, I think the most attractive to a child, they are not wanting in the least, and I think it is a very good thing to have a book of this kind for all that is best in music."

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